THE JOURNAL
OF
THE MUSIC ACADEMY

MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. LVI 1985

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun : (but) where my bhaktas sing, there be I, Narada ! "

Edited by

T. S. PARTHASARATHY

1985

The Music Academy Madras

306, T. T. K. Road, Madras-600 014

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OURSELVES

This Journal is published as an Annual.

All correspondence relating to the Journal should be addressed and all books etc., intended for it should be sent to Sri T. S. Parthasarathy, Editor, Journal of the Music Academy, 306, T. T. K. Road, Madras-600 014.

Articles on music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

Manuscripts should be legibly written or, preferably, type written (double-spaced and on one side of the paper only) and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

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THE 58TH MADRAS MUSIC CONFERENCE

OFFICIAL REPORT

THE OPENING DAY 19TH DECEMBER 1984

The 58th Annual Conference of the Music Academy Madras was held at the T. T, Krishnamachari Auditorium in the premises of the Academy, 306, T. T. K. Road, Madras from the 19th December 1984 to 2nd January 1985. The Conference was inaugurated by Dr. M. A. M. Ramaswamy, Pro-Chancellor of the Annamalai University.

The inaugural function began with the singing of prayer by Smt. Mani Krishnaswamy.

Messages

Sri S. Natarajan, Secretary of the Music Academy, read messages received from prominent persons all over India and abroad for the success of the 58th Conference of the Academy.

The president of the Academy, Sri T. T. Vasu, welcomed the distinguished guests, members of the Academy and the public. In his address Sri Vasu said :

"Dr. M. A. M. Ramaswamy, Dr. Doreswamy Iyengar, Ladies and Gentlemen,

On behalf of the Executive Committee and Members of the Music Academy, I have great pleasure in extending a hearty welcome to the distinguished guests who have assembled here this evening in response fo our invitation.

It is given to a few families to make lasting contributions to the shaping of the future of the State or of the country. The family which produces a man of destiny or a poet who heralds a literary renaissance or a scientist who widens the frontiers of knowledge through his discoveries, rarely produces a person of comparable eminence either before or after. Look at the family of Mahatma Gandhi or Sardar Patel; or for that matter the family of Bharati or

Tagore, We see no one who has measured up to at least some height of these great men in the past or who can outshine them in the near future. In the case of Dr. C. V. Raman, however, we have Dr. S. Chandrasekhar, who has risen to the stature of Raman to share a like glory. Incidentally, the Music Academy feels highly honoured by the endowment which the Nobel Laureate has instituted in the name of his father who was one of the great and highly respected connoisseurs and critics of Carnatic music. By and large the families of these eminent sons of India appear to have grown sterile, so far as the production of great men is concerned.

There are other families which transmit talents, traditions and wealth to succeeding generations, so much so, we find them continuing to play a key role in the affairs of the State as of the society. In the Nehru family, Motilal Nehru has a place in history. Jawaharlal Nehru made history and Smt. Indira Gandhi has immortalised herself as a Statesman, Administrator and also, alas, as a Martyr. Today the same family has given us a Prime Minister in Shri Rajiv Gandhi who, we hope, will embellish and improve upon the traditions of service set by the distinguished members of his family.

In the field of business and industry too, we find a number of families of this genre. Of them, the Tatas and Birlas stand out for their pioneering role in industrialising this country and founding and running educational, welfare and research institutions which have greatly helped to meet the growing needs of modern India. The role of Chettinad House in Tamil Nadu is somewhat similar to the role played by some of these industrial houses I mentioned just now. Raja Sir Annamalai Chettiar was a magnificent man. He was regal in apperance, in hospitality and in his benefactions to deserving causes and in starting and maintaining institutions to promote educational and cultural causes. Everyone knows that he founded the Annamalai University, but who will remember how he made that institution a pre-eminent one in the South? He sought out and secured the best teaching talents then available. Also, some of the Vice-Chancellors whom he got for the University were men of great standing and stature in the country and abroad. Rt. Hon'ble V. S. Srinivasa Sastri and Dr. C. P. Ramaswamy Iyer

were the most eminent of the Vice–Chancellors Annamalai University has had. The traditions he forged and bequeathed to his family are equally grand, Statesmanship which silently influenced social and political trends, graciousness which forged bonds of friendship with people of opposing ideologies and view-points, warm human sympathies expressed through spontaneous help, passion for excellence which was not prepared to compromise easily with anything other than the best notwithstanding considerations which started governing educational outlook even in those days, policy or preference which did not result in exclusions as proclaimed by his preferences of Tamil Isai, which did not mean exclusion or dislike of traditional Carnatic music-these were the major stands which constituted the grand tradition evolved by the first Raja of Chettinad. Some of the older members of the Music Academy will not forget the fact that Raja Sir Annamalai Chettiar inaugurated the Annual Conference of the Academy in 1932. His son Rajah Sir Muthiah Chettiar who inherited this tradition and all the rest that went with it, inaugurated the Conference in 1934. Exactly 50 years after, we are having a member of that distingushed family, Dr. M. A. M. Ramaswamy, to inaugurate this Conference. Dr. Ramaswamy., I need not inform this audience, has inherited intact the great qualities of his father and grandfather. It is therefore appropriate that he should inaugurate the 58th Annual Conference of the Music Academy. I offer him a very sincere welcome.

The Music Academy this time is bathed in the fading hues of royalty. True, all arguments are against royalty; but all nostalgia is for it. If a member of the family of Raja of Chettinad is to inaugurate this Conference, a member of the Vidwans Orchestra organised by the Maharajah of Mysore, Shri Krishnaraja Wadiyar, that prince among connoisseurs and king among patrons of talents, is to preside over it. Dr. Doreswamy Iyengar's title to greatness does not rest on the mere fact of his having been a member of the Vidwans orchestra during the days when the Maharajah had created and maintained an Augustan atmosphere in the Mysore Palace. Dr. Doreswamy Iyengar went through the Gurukula system of learning music complete with the rigours, the reverence, the awe and the toil associated with the system. He is therefore a traditionalist who has been trying his best to preserve and transmit the tradition of Carnatic music with all the purity and richness

with which it was passed on to him by his Guru. He would therefore not pander to prevailing tastes but would insist on improving the taste of the average listener. He kept his windows open and allowed diverse musical influences to blow in into him. He had been a witness to the Maharajah's grand efforts at evolving harmony in Indian classical music and witness too to its failure. His fidelity to the Indian classical tradition is therefore unshakable. He had an opulent listening experience gained in the 20s and 30s when Carnatic music was in its high noon of glory. He had listened carefully and with considerable devotion to some of the great masters in the field of vocal and instrumental music. Coming from a family of musicians trained in the hard gurukula style, shaped by some of the chaste and lofty influences during his younger days, Dr. Doreswamy Iyengar today is an integrated person who allowed his loyalty to the Indian musical tradition to govern his work in AIR with which he was connected for over two decades. Some of the features he produced particularly two namely "Vaagkeyakaras of Karnataka in the post Tyagaraja period" and "Gita Bharati" became famous. Dignity, restraint, deep humility, diligent research, devotion to his Guru and an assured mastery over his art have made him the doyen among Vainikas today. Dr. Doreswamy Iyengar comes from a part of the country which is the Talakkavery of Carnatic music. I offer him respectful welcome.

It is customary to give the Music Academy building a face-lift on the eve of the Annual Conference. This time we could not stop just with a face-lift. Every part of the auditorium - the stage, the seating arrangements, air-conditioning and other associated facilities - which was built some two decades back, needed a serious second look. Time had impaired their usefulness and the none too prosperous condition of the Academy would allow an earlier look into them, On close examination, it was found necessary to replace the entire stage flooring made up of wooden planks, to change the main curtain and the side curtain on the stage, as well as the curtains outside, to install a new air-conditioning plant as the old one had become unserviceable, to replace all the seats on the ground floor, to repair, the side panelling on the walls of the main hall and the ceiling and to cement concrete the entire space outside the building including the parking lot. All these have been done not by reason of the fact that the Academy has become suddenly prosperous but because of the generous help of

well-wishers who still set great score by excellence. Mr. Ram Shahaney gifted a Leyland engine; Mr. S. L. Kirloskar gave an alternator at cost; my friends Ramu and Ramasubramania Raja met part of our cement needs; and another friend from Bombay, who wishes to remain anonymous, has promised to help us in regard to air-conditioning. On behalf of the Academy, I offer them our heartfelt thanks.

Those who were responsible for designing this auditorium deserve our respect and admiration not only for their aesthetic sensibility but also for their vision, They found that the Guru-Sishya tradition was slowly fading out, that the communicatian industry would greatly widen the circle of music listeners, that the small halls and temple mantapas from where top-ranking artistes sang or played to the delight of compact and discerning listening audience would fall out of use, and that the on-coming age of consumerism would demand more listener-comfort, proper acoustics and flawless amplifier arrangements. So they designed an auditorium to suit the needs of times far ahead of their own. The improvements that have now been made were possible because of the far-sight of those who planned this auditorium.

Quite a number of other changes have also started influencing our life and outlook. Colour TV, Video Cassettes, Home Computers and similar other gadgets which have become status symbols are elbowing out serious journals and great books needing concentrated study. Pop music and disco music sway listeners - yes, even literally classical music s taking a back seat. No great composers are seen anywhere. Mr. C. Subrahmanyam, speaking at a function at Krishna Gana Subha recently pointed out this drift and wanted the Music Academy to take urgent steps to arrest this onrushing decadence. You would have noticed that even in the West there is now a seeking for the higher and more elevating influences of the past. There is a growing demand for our Scriptures, for our Classical music. I would like to inform my esteemed friend Mr. C. Subrahmanyam that we too are trying to recover values and traditions which are facing a serious threat from many directions. The advent of Sruti, a serious magazine which aims at promoting excellence, preserving valued traditions and encouraging innovations and adaptation in classical music and dance is

an indication of this. The Music Academy's own efforts in this matter directed towards initiating the movement for the acquisition of the houses or house-sites of Sri Tyagaraja, Sri Muthuswami Dikshitar and Sri Syama Sastri and making them into live centres of learning. Some years ago, a Trust was formed to collect funds to acquire their houses and build suitable memorials. The Trust acquired the property but further progress in the matter was tardy. Last year, the Music Academy arranged at its own expense a series of memorable music performances by leading artistes at Tiruvarur. Music lovers will be gratified to know that this work has now been taken over by a Committee formed at the instance of His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetham. The Academy has offered its full co-operation to the Committee now in charge of this project.

The Music Academy took another step forward in this direction. With a view to encouraging young talents, it organised a mid-year series of concerts in the month of June. Also, it was decided to arrange monthly concerts by top-ranking artistes. The concerts of Maharajapuram Santanam, K. V. Narayanaswami, T. N. Sesha Gopalan and D. K. Jayaraman drew record crowds of rasikas. The experiment proved so successtul and satisfying that we intend continuing these monthly programmes from February, 1985. The Harikatha Kalakshepams on Sunday mornings have also proved extremely popular. The Academy is also considering instituting scholarships for young but not very prosperous musically-endowed youngsters to study music at the feet of a master as in olden days or to join some high-class well-recognised institutions so that they could develop their musical gifts.

Apart from giving encouragement to musicians by arranging concerts, the Academy has also been thinking of doing something to ameliorate the conditions of Vidwans who are not agile enough to join the competition prevailing in the world of music. For many years the Academy had been giving a stipend of Rs. 100/- per month to a limited number of musicians whose popularity and prosperity are on the wane. For obvious reasons it has not been found possible to increase this number. We are therefore working out a scheme in which the Academy will pay a

premium for insuring the lives of a larger number of musicians to enable them to get insurance cover. The details of the scheme are being worked out in consultation with the Life Insurance Corporation of India and we expect to make an announcement of the results in the not too distant future.

We are also examining the idea of opening a research unit which will arrange for a systematic collection of palm-leaf and other manuscripts still in possession of old village houses which had links with the masters who had contributed to enrich the musical tradition of the South and take up research work on modern scientific lines. We hope this dream too will be converted into a reality very soon.

A recognition of the Academy's work and of its standing in the world of art and culture has come from unexpected but very high quarters.

The Central Sangeet Natak Akademi of New Delhi has decided to hold its annual function of presentation of National Awards and the subseqneut music and dance recitals by Award winners in this Auditorium in collaboration with the Music Academy. This is the first time in the annals of Sangeet Natak Akademi that it holds this important function outside New Delhi. The function is expected to be held during the third week of February 1985 and an announcement in this regard will be made as soon as the date and other details are finalised.

What use is music without Bhakti? Smt. M. S. Subblakshmi who sings and soars to ethereal heights of Bhakti and soaring songs to enthrall and elevate the listeners is the President of this year's Sadas.

An interesting programme of talks and lecture demonstrations during our morning sessions of the Experts' Committee has been drawn up in which about 40 musicians and scholars will be participating. Special mention may be made of a demonstration by a Western violinist from Paris, a feature on Mohini Attam and a presentation of Kritis in the Saurashtra language spoken by about five lakhs of Saurashtrans. Bharata Natyam will also be covered by specialists in the field.

The music and dance recitals that follow will provide a sumptuous cultural fare to our members and the art-loving public of Madras. In addition to the usual Bharata Natyam and Kuchipudi recitals, a special feature this year, will be the presentation of a Kathakali dance-drama on the 1st January 1985 by the Margi Kathakali Centre of Trivandrum with the renowned Kalamandalam Krishnan Nair playing the leading role of Duryodhana.

On our publications front, I may mention that Vol. LV of our Journal has just been published, thus bringing the position current, and Vol. III of the Raga Nidhi was published this year with a grant-in-aid by the Sangeet Natak Akademi. A reprint of Vol, IV of this thesaurus on Carnatic and Hindustani ragas is scheduled during 1985.

My thanks are due to the four Secretaries of this Academy for cheerfully tackling the ever-increasing workload and additional responsibilities placed on them. I also thank the members of our Executive Committee for their active co-operation and valuable advice in the conduct of the affairs of this Academy.

I now request Dr. M. A. M. Ramaswamy to inaugurate our 58th Annual Conference and the connected festival of Music and Dance. Thank you".

INAUGURAL ADDRESS

Dr. M. A. M. Ramaswamy delivered his inaugural address in which he said :

" Mr. Vasu, President of the Music Academy, Vidwan Dr. Doreswamy Iyengar, President of the Conference, Office-bearers and Members of the Aeademy, and Ladies and Gentlemen.

I am thankful to the President and Office bearers of the Music Academy for having asked me to inaugurate the 58th Music Festival and Conference. The Academy has a long record of impressive growth from modest beginnings, and today it has attained the

position of being the leading organisation in Tamil Nadu, concerned with the Fine Arts. I see from your programme that a very large number of music concerts has been arranged. Alongside well-known musicians, who have established themselves in the forefront of the profession, opportunities have been afforded to many young artistes to give performances. This is as it should be. Unless well-known organisations give such opportunities, youngsters with talent will have to struggle for recognition. It is not enough if the Sabhas look only to the box-office. While income is an important consideration, it is not the only object, if art is to advance. I also notice with pleasure that you have given equal prominence to dance and not only to music. These two forms together constitute the Fine Arts. They have to grow together.

Many things are changing in the world today. These changes affect every aspect of our life. In the olden days, art was patronised by the Kings and Zamindars. Our Temples played an important part in fostering music and dance. Indian culture was primarily rural. Agriculture was the main occupation of the people. Even learned persons lived only in the villages. Life was not perhaps exciting, but it was steady, and it provided ample leisure for the development of traditional learning and the cultivation of Fine Arts. But a great change has taken place. From being a predominantly rural culture, ours has become an increasingly urban culture. The villages have become centres of agriculture and no more. The educated classes have migrated to the towns. Many of the labouring classes have also migrated to the cities, because, due to the increase in population, all the members of a family are not able to live off the small income from agriculture. The professions, industry, and trade, are now the avenues of employment for all classes, including labour, The kings and nobles, i.e, the landed gentry, no longer exist. The temples have lost their land and cannot afford to patronise learning and the Fine Arts. In any case, the old kind of learning is fast disappearing, and is giving place to what is popularly known as modern education. In the field of the Fine Arts, all this change has had two major effects. The first is that the old system of Guru and sishya is fast disappearing. Instruction in music also is given in the colleges set apart for the purpose. Although even here the student has to learn from a teacher,

the personal touch is lost and besides, he has to learn from several teachers. Such students may become competent musicians, but they cannot belong to a particular tradition or sampradaya. Besides, many young men who are musicians are also employed elsewhere. They consider that music is a risky profession. One cannot blame them. While these persons are more educated than the older generation of musicians, they are not life-long and single-minded devotees of the art. It becomes an accomplishment and not a profession.

This attitude must change. There must be single-minded devotion to the art. Only that can create perfection in that particular field apart from progress in that category. Such a temperament to keep up the tradition, purity and sanctity of the art and also development of that fleld can fiourish only when there is security for those who take up such an avocation. Even in the field of games such as Tennis, Cricket, Foot-ball, etc., we find professionals. This single minded devotion is much more needed in the field of fine arts. This security for those who take up cultural activities can be very well afforded by academis like the one here. We want many more of this kind of academies in different fields so as to perpetuate, progress and promote many of our fine arts and folk arts. The yeomen service rendered by the Music Academy, Tamil Isai Sangam and various other academies and Sabhas deserves the appreciation of art lovers.

The second major change that has taken place is that the patronage of music has been transferred from the kings, temples and the landed gentry to the Sabhas. The Sabhas are all important now. Even during marriages, music performances are getting more and more rare. A Sabha can function properly, without losing money, only in a big town or city. The artistes also live mostly in the cities. They continue to prefix the name of their villages to their names, but this is only a continuation of an old practice and does not correspond to reality.

Apart from the Sabhas, the only important institutions purveying music are the All India Radio & T.V.

While the Sabhas are reluctant to risk giving chances to budding musicians and generally play safe, the AIR is to be congratulated for encouraging young artists. Some persons complain that the standards set by the AIR are very low, but this is not a defect. On the whole, the part played by the AIR is to be commended. But there is one big defect that has crept into our music concerts because of the AIR, and this is the shortening of the duration of music programmes. In the early days of radio concerts, the better class of concerts used to last for an hour and a half. This was not only to give sufficient scope for the artiste to bring out the full beauty of a raga and a song, especially in the major ragas. It will also be a guide-line for the younger artists, who will otherwise be content with singing a bit here and a bit there, and thus be unable to develop into first class artistes.

There is no doubt that classical music today commands a wider audience than ever before. This is partly due to the Sabhas with membership running into thousands, It is also due to the spread of the listening habit through radio receivers. The possibility of singing before very large audiences was made possible by the use of the microphone. Here also this was a mixed blessing. The advantage was that classical music reached a wider audience than before. The disadvantage was that the artistes began to lower their standards so as to satisfy the large crowds. This is definitely bad. The normal duration of a concert, but only a half of it but the discerning listeners were thankful that at least they could listen to a reasonably arranged programme. There was also a good programme of ragam, talam and pallavi by eminent musicians, which kept up the old traditions. But the abridged radio concerts had a bad effect on the public concerts. The tendency gained ground for reducing the duration of these concerts also, so that, the artistes began to sing for less than three hours. In fact in several reputed organisations, devoted to the promotion of Carnatic music, the rule now for even the major concerts is to last only for two hours and a half. The artistes have now forgotten the older methods of singing, and have developed a new style of short rendering. This does violence to the genius of Carnatic music. While it should be admitted that it is not possible to bring back the leisurely days when concerts lasted from four to five hours, it is desirable that a good concert should last at

least three hours. This is necessary. The artiste has a duty to the audience, but he has a greater duty to the art. He must elevate the audience and accustom them to listen to a better kind of music He should not look to immediate applause or mere immediate popularity. It may be readily agreed that what is acceptable and necessary to an elite audience of fifty persons, cannot be made the standard for a concert for an audience of a thousand persons. But this is merely a matter of selection and elaboration. It does not call for a compromise with purity and tradition. The artist should not lower himself in any way. On the contrary, the audience should be slowly and steadily educated into a higher standard of listening. This is not as difficult as it may sound. In this way, the larger listening public can be turned into an advantage. In the long run, this will benefit every one.

This brings me to a related and also very relevant subject. Some persons think that classical music is more an intellectual exercise than something pleasant that is pleasing to the ear of the average listener. This is a totally mistaken idea. The first object of any art is to please, be it the eye or the ear. If it does not accomplish this, it stands condemned on that single ground. It is not necessary to be versed in the technical details of an art to appreciate what is beautiful. If the sound of the song is sweet, and the mridangam follows the song, then, it is bound to please the average listener. The great artistes of the past were not merely experts in the science of the art, but were also experts in the beauty of their singing. The two are not contradictory. On the other hand, the two must go hand in hand. Ariyakudi, Maharajapuram, Madurai Mani Aiyar, Musiri and among the ladies M. S., and several others have shown that grammar and art go hand in hand. In literature, music is always referred to as "sweet music". And that is how it should be.

Music has in its turn, concentrated on the composition of songs which have religious themes. The songs of Nayanmars and Alwars, which dates back to the 5th and 6th Centuries, are music sung in praise of God. Music with melody meaning and devotional substance elevates one's soul. If substance is lacking in the music, however much it is melodious and convey certain meaning,

it will not do good to build up the character of the Nation. The influence of the Trinity of Tyagaraja, Muthuswamy Dikshitar and Syama Sastri, has been so great that their names have become immortal. Their compositions have given dignity to music and fillip to religion. I wish and hope that our compositions are of such high excellence so that the traditional character of our Nation is kept up in a higher level.

It is in this context of wider popular appeal that I would like to refer to the Tamil Isai movement. My grand-father, the late Rajah Sir Annamalai Chettiar, was anxious to bring together the treasures of the songs of the Tamil saints and great Tamil composers and make them available to the public. This was not in opposition to any other kind of music, but only an addition to the extensive repertoire of music that was already current. Any impartial lover of music will see that this does not interfere with the singing of the ragas or swaras, but only brings to the average listener songs, the meaning of which he can understand. It is needless to say that such music about Gods and Godesses who are worshipped in the Tamil country in our magnificent témples about which we can be justly proud, has an appeal, of its own. The matchless songs about Lord Muruga in the Tiruppugazh of Arunagirinatha, the songs of Gopalakrishna Bharati, and in our own time. those of Papanasam Sivan deserve a place in any classical concert.

It makes religious emotion more meaningful, and music more dignified. I hope I am not going out of my way, if I plead that at least a few songs in every concert should be in the Tamil language, not in substitution of anything, but as an addition. I am glad to note that the Music Academy is the first institution to include rendering of classical Tamil songs in the prepallavi part of the concert.

I would like to say a word about the film music. It attracts the masses but at what cost ? I have known films where this traditional music, both from fine arts and folk arts, is preserved and

moulded to suit the present conditions without in any way degenerating to a lower level. Film is a powerful medium to educate and elevate the masses of the country. Such a medium has to be used to build up traditions, conventions and above all, the character of the nation, Our musical heritage can be very well preserved if only the film makers have the mind and culture to preserve the same. In the early days of Tamil films, the music was to a large extent based on the music of Tamil stage which adhered to time honoured patterns. It was light music, but based on patterns which were true to the soil on which it grew. Their mass appeal cannot be denied. Even to-day our traditional Ragas and folk music depicted through films are very much appreciated. But in some films the music is unrelated to the genius of the people. I do not know who are responsible for this unwelcome change but this misdirects the taste of the people. The present-day music in some of the films is neither Hindustani nor Carnatic nor Eastern nor Western but is a mixture of odd sounds. It is a tragedy that a great tradition of classical as well as folk music should have gone in for this kind of no man's melody. There is no meaning in saying that this is what the people like. Nothing is farther from the truth, What is happening is that the people take what is given to them. I hope that better counsels will prevail in the film world in the future.

We in Tamil Nadu can be justly proud of our cultural heritage. Whether it be in the field of music or literature or sculpture or architecture, we have built up monuments that will stand as long as the world lasts. The bronze statue of Nataraja at Chidambaram and at various other places, the temples of Rameswaram, Srirangam and Madurai, the Gopurams at Tiruvannamalai and Srivilliputtur, the songs of the great Trinity and the religious outpourings of Always and Nayanmars have placed us in the forefront of those who have contributed to the culture of the world. The land that produced Kambar and Tiruvalluvar has certainly every reason to be proud of itself. We, the present generation have a very great responsibility to protect and preserve our traditional

music. Let us hope that we of the present generation will not fail in this great task.

With these few words, I have the greatest pleasure in inaugurating this year's Music Festival and the Conference of the Music Academy.

VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

ELECTION OF PRESIDENT :

Sangita Kalanidhi T. N. Krishnan proposed Vidwan Dr. V. Doreswamy Iyengar to be the President of the 58th Conference. The proposal was seconded by Sri Titte Krishna Iyengar. Vidwan Dr. V. Doreswamy Iyengar then delivered the following Presidential address :

" I deem it a proud privilege to have been invited by the Music Academy to preside over this year's music conference. I am grateful to the President, Secretaries, members of the Executive Committee and the learned body of experts of the Academy. This honour should really go to my father Vidwan Venkatesha Iyengar and to my guru Vainika Praveena Venkatagiriappa who taught me with all parental care and affection.

The Music Academy has been the pioneer in organising music conferences in the real sense that combine both academic and performing aspects. The annual conferences have gone a long way in preserving and maintaining high standards in classical music. Another important feature of the Academy is the Journal which has attained an international stature under the able editorship of the Late Sangita Kalanidhi T. V. Subba Rao, Dr. V. Raghavan and is now under Sri T. S. Parthasarathy, a musicologist in his own right.

We have inherited a rich tradition of Karnataka music. The tradition founded by Purandara Dasa reached its peak in the creative works of Shyama Sastry, Tyagaraja, Dikshitar and Svati Tirunal. Tradition has never been static. It has its own process of evolution. It assimilates the best from each generation, dropping the unessentials during its course. The enriched tradition is passed on to the next generation providing a base for further improvement. It is our duty to further enrich this accumulated wealth. We must remember that if we neglect this duty and allow the continuous links to snap, this rich heritage will be lost for ever and posterity will not pardon us for this dereliction of duty.

It will highly presumptuous on my part if I think I can say anything which has not already been said by some of the illustrious predecessors from this Chair. Being an instrumentalist myself, I hope I can take the liberty of giving expression to some of my thoughts on instrumental music in general and the vina in particular. As far as I know, it is only in South India that instrumental music is vocal-oriented. It is probably because most of our great musical compositions are based on Sahitya. In the North it is more instrumental-oriented. The instrumentalist uses all his skill to project the personality of the instrument he is playing upon. In Western music all the creat compositions have originated from the piano. There are compositions specially composed for the violin and other instruments. One main quality of instrumental music is that it has an universal appeal.

Vina, flute and mridangam are the most ancient among our musical instruments Though the violin came much later, it has merged itself into our musical system so well that it has become indespensable now. The vina occupies an honoured place as it is an instrument ideally suited to produce the subtle microtones that are characteristic of our Karnatak system of music, "Vainika-Gayaka" Dikshitar was first a Vainika and then a Gayaka. It is said that vina and vocal are so complementary to each other that a Gayaka

with a knowledge of vina is always more expressive. The vice-versa is not less true. During the process of evolution, the vina has undergone many changes through the centuries before it reached the present shape and form. It is sometimes commented that the vina lacks continuity, I do not think it is a major drawback. I would rather say that it is the absence of this quality that lends it a special charm. It speaks only as much as it is absolutely necessary. One simple musical phrase on the vina can be so meaningful. The continuity and loudness of a siren are not needed to produce soothing music.

The vina is a major instrument in Karnatic music and has developed distinct styles in the exposition of its art in different areas of South India. The four major schools of vina are the Tanjavur, Travancore, Andhra and Mysore schools. Each school has its own characteristics and was great in its own way. Dhanammal, Karaikudi Brothers, the Senior Kalyana Krishna Bhagavatar, Venkatadri Bhagavatar, Venkataramana Das, Sangameswara Sastry, Seshanna and Subbanna were some of the eminent Vainikas of this century belonging to these different schools.

As a representative of the Mysore school, let me speak a few words on this tradition. The art of playing the vina has been flourishing in Mysore for over 175 years since the days of Bakshi Venkata Subbaiah who graced the court of Mummadi Krishnaraja Wodeyar in the early part of the 19th century. Sheshanna and Subbanna were the most renowned among the later vainikas who enhanced the reputation of Mysore as a vina centre. They believed that the scope of the vina would be constricted, if confined purely to the vocal style. They felt that the potentialities of the instrument should be fully exposed, and a judicious combination of the vocal and vina techniques could make a vina concert more sustaining and satisfactory. They made full use of the techniques mentioned in the Sastras and added a few new ones too.

An old record at Mysore refers to vina Sheshanna as follows : "In olden times it was the practice to play the vina held in a ver-

tical position. It was found that this position did not facilitate the easy movement of fingers on the finger-board. Besides, a free inflection of the string wherever necessay, was obstructed. Playing the vina holding it in a horizontal position placing it on the lap obviated many of these shortcomings. Sheshanna introduced the mode of using different fingers to produce notes in the ascent and descent. He effected many such improvements in the vina art and imparted to his disciples.''

The secret of producing a mature sound lies in the 'Meetu' i.e the plucking. Considerable attention was given towards perfecting the plucking technique. A special fingering technique was evolved by which a fast musical passage could smoothly be negotiated with a single stroke. Certain nuances were produced by inflecting the string. There was a balanced use of the different techniques, each one in the right context. "Chitta Tanas", specially composed for the vina, were practised in large members in order to acquire mastery over the art of playing Tana. These were in Ghana Ragas like Nata, Gaula, Arabhi, Sri, Kedaram, Ritigaula, Narayanagaula, etc. Tanas were occassionally interspersed with passages in three degrees of speed which added colour and liveliness. The employment of Datu Swara Prayogas while rendering Kalpana svaras was another noteworthy feature of the Mysore school. To make up for the absence of Sahitya in instrumental music the Vainikas devoted a considerable portion of a concert to creative aspects like Raga, Tanam and Pallavi.

Well, each school has its own technique and style and would help itself by borrowing the best from the other schools. Mastering the technique is only a means to an end. Only an intelligent application of it can produce real art. An aesthetic sense can be acquired only by studying compositions of great masters. Practising compositions of Dikshitar will help Vainikas gain an intimate knowledge of Gamakas and the correct Kalapramana in which they should be rendered. Tyagaraja's and Shyama Sastri's compositions will help them acquire the vocal technique the importance of which can

never be minimised. All this sensitivity, grace and beauty of the vina art could be appreciated in a close and intimate gathering. But now-a-days such occasions are rare. The vina has to face large numbers. A vina recital without the aid of an attached micro phone is a rare thing today. Contact mike has become an inevitable appendage of the vina, Opinions regarding its use are divided. But personally I feel that it deprives the vina of its inherent sweetness. The genuine quality of the vina can be realised only in chamber concerts, The "Vadya Dharma" of vina or any instrument for that matter, should properly be understood by the player in order that the best could be extracted out of it.

My recent tour of the United Kingdom at the invitation of the U. K. University Circuit for Indian Classical Music was a rich experience. Our visiting team consisted of myself, representing vina, Prof. T. R. Subramaniam (vocal), Miss Anuradha Brahmanandam (violin) and Mr. A. V. Anand (mridangam).

Our visit to eleven University Faculties of Music, several Polytechnics and High Schools provided opportunities for British teachers and students to listen to Karnataka classical music. This was the very first time that so many institutions in a country had been brought under one umbrella to create an infrastructure of hosting bodies, organizers of concerts and worksnops and create an interest amongst the learners to involve themselves in non-Western music. The support music received in the schools and their curriculum in the Uniied Kingdom deserves a special study. Almost every school provides opportunities for students to learn music. These broadbased training facilities instill discipline among the youth to become good listeners and also to develop into performing artistes. Broadcasting stations also provide opportunities for school children to express themselves in programmes specially designed for promoting music. I feel that this is a matter that should receive the earnest consideration of Governments and institutions engaged in education in India.

I once again offer my grateful thanks to the Music Academy, request all the experts kindly to co-operate with me and help me

discharge the great responsibility that has been entrusted to me during this conference.

CONFERENCE SOUVENIR

The Souvenir, which was brought out on the opening day, contained an account of the Music Academy from its inception and its activities and the following articles: Veena Dhanam by T. T. Krishnamachari: Sensitivity and Serenity by K. Chandrasekharan: The Kshetrajna Riddle - A Fresh Look by Sri T. S. Parthasarathy: Doreswamy Iyengar-A doyen Among Vainikas by B. V. K. Sastry: The Presidential address by Dr. Mysore V. Doreswamy Iyengar! Mysore Vina Seshanna by Dr. V. Doreswamy Iyengar and Maharaja Svati Tirunal and His Chauca Varna Compositions by Dr. T. S. Ramakrishnan.

58th ANNUAL CONFERENCE

Experts' Committee Meetings, 1984-85

Agenda of the Conference

At the T. T. KRISHNAMACHARI AUDITORIUM

8 a.m. to 11 a.m.

daily from 20-12-84 to 1-1-1985

President: Dr. MYSORE V, DORESWAMY IYENGAR

Thursday, 20th Dec. 1984

Singing of Ashtapadis by Ramana Kripa Group

Thanjavur Sri K.P. Sivanan-dam and Sri K. P. Kittappa	Jatisvaram & Svarajati and Tana Varnam & Pada Varnam
Dr. S. Ramanathan	The Ragas of the Rama Natakam
Sri S. R. Janakiraman	Annamacharya and Tyagaraja

Friday, 21st Dec. 1984

Bhajans in Hindi & Marathi and Ashtapadis
by the Saraswat Mahila Samaj Bhajan Mandali

Sri R. K. Srikantan	Javalis in Kannada
Sri Titte Krishna Iyengar	Raga bhava and Svara Kalpana
Sri Tiruchi Swaminatha Iyer	Neraval in different jatis

Saturday, 22nd Dec. 1984

Devotional Songs in Kannada
by Smt. Rajalakshmi Santhanam and party

Smt. S. R. Jayasitalakshmi	Madhyamakala Sections in Musical Compositions
Smt. R. Vedavalli	The Place of Tanam in Karnatic Music
Sri R.V. Sowlee & Ramnad V. N. Nagarajan	Sangita Ramayana kritis in Saurashtra language by Venkata Suri
Pandit Shiv Kumar Sharma	The Place of Santoor in Hindustani Music

Sunday, 23rd Dec. 1984

Songs on Lord Krishna by Sankara Manohari

Sri S. Rajam	The Raga Dhenuka
Dr. P. Venugopala Rao	The Padams of Sarangapani
Sri B. V. K. Sastry	The Vina and Vainikas of Mysore

Monday, 24th Dec. 1984

Hindustani Bhajans by Sri M. O. Srinivasan & Kum. Thara Gangadharan

Dr. Padma Murthy	Paper on Music Therapy

Sangita Kalanidhi T. N. Krishnan	Pallavi in Sankirna Nadai
Sri V. V. Narasimhacharya	The Reading of Tyagaraja kritis

Tuesday, 25th Dec. 1984

Panniru Tirumurai by Sri V. Muthukrishnan

Smt. Nirmala Ramachandran	Some well-known Composers of Tamil Padams
Dr. (Kum) S. Sita	A Study of Panchama & Madhyamavaraja ragas
Dr. S. S. Janaki	The Role of Sanskrit in the Development of Indian Music (Dr. V. Raghavan Shashtyabdapurti Endowment Lecture)

Wednesday, 26th Dec. 1984

Utsava Sampradaya Kirtanas by Tiruvaranga Kuzhuvinar and Gana Malika

Sri T. Narasimhachari	Pallavi gatilomam
Smt. Gomati Viswanathan	Some unpublished kritis of Merattur Venkatarama Sastri
Smt. Lalita Srinivasan	Abhinaya in the Mysore School

Thursday, 27th Dec. 1984

Devotional Songs from Andhra Pradesh by Raga Ranjani Group of Hyderabad

Smt. Vidya Sankar	The Varnams of Syama Sastri and Annaswami Sastri
Sri Nedunuri Krishnamurti & Sri P. Surya Rao	The compositions of Bhadrachala Ramadasa

Smt. Chandralekha	The Structuring of the Bharata Natya form

Friday, 28th Dec. 1984

Tiruppugazh by Krithika Bhajan Mandali

Dr. Gowri Kuppuswami	Margadarsi Sesha Iyengar and his Compositions
Sri Tanjore S. Kalyana-raman	Panchama varja Dvimadhyama ragas
Members of the Experts Committee	Discussion of Raga Lakshanas

Saturday, 29th Dec. 1984

Rama Nataka kirtanas by Gananjali

Smt. Geetha Bennett	Evolution of the Fretted Vina
Smt. Ritha Rajan	The Javali form in Karnatic Music
Members of the Experts Committee	Discussion on Raga Lakshanas

Sunday, 30th Dec. 1984

"Bhavayami Paradevatam" by Nadaranjani

Smt. Sulochana Pattabhi-raman	Some well-known Composers of Tillanas
Smt. Sakuntala Narasimhan	Voice Culture and Training in Hindustani Music
Sri T. S. Balakrishna Sastri-gal	Values & Trends in Harikatha in the Modern Society

Monday, 31st Dec. 1984

Songs on Vighnesvara by Sangeethanjali Group

Dr. Ajit Singh Paintal	The Traditions of Sikh Devotional Music

Dr. (Smt) Kanak Rele	Lecture demonstration on Mohini Attam

Tuesday, 1st, Jan. 1985

Devotional Music by Students of the Teachers College of Music, Music Academy

Mr. Blasise Calame	Compositions of Swiss Composers
Sri Maruthuvakudi Rajagopala Iyer	Traditional way of rendering Pancha Ratna kritis
Smt, Saroja Vaidyanathan	Modern Method of Teaching and Innovation in Items in Bharata Natyam

CONCLUDING FUNCTION

Sri T. T. Vasu	Sri T. S. Parthasarathy	Sri S. Natarajan
President	,, T. S. Rangarajan	,, R. Santhanam
Sri S. Ramaswamy	Honorary Secretaries	
Executive Trustee		

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Proceedings of the Experts Committee

20-12-1984

The first day's meeting of the Experts Advisory Committee of the Music Academy, convened in connection with its 58th Annual Conference, commenced with the singing of Ashtapadis by the Ramana Kripa Group. Dr. Mysore V. Doreswamy Iyengar, President of the Conference, was in the chair. The songs rendered included 'Pralaya payodhi', the first Ashtapadi, followed by 'Sancharadadhara' (Todi), 'Nindati chandana' (Kanada), 'Kathita samaye' (Ahiri) and 'Vadasiyadi' (Mukhari).

Vidwans Thanjavur K. P. Sivanandam and K. P. Kittappa, descendants of the renowned 'Tanjore Quartette,' presented a lecture - demonstration on Jatisvaram - Svarajati and Tana Varnam - Pada Varnam. They were assisted by Smt. S. Rajeswari, Lecturer in the Government College of Music, who rendered the pieces covered by the commentary by the two speakers. She first sang a jatisvaram in 'Bhairavi' in the Rupaka Tala to jatis recited by Vidwan Kittappa. The next was a jatisvaram in Sankarabharanam in Misra chapu. Sri Sivanandam explained the lakshanas of a svarajati and Smt. Rajeswari sang 'Sarojakshi' in Yadukulakambhoji (Rupakam), a unique composition. Sri Sivanandam explained the features of a pada varnam and this was demonstrated by the singing of 'Sadaya' a pada varnam in Chakravakam by Ponniah Pillai. Sri Kittappa stated that 'Chalamela' in Sankarabharanam was a typical example of Tana Varnam.

The last piece was the Tamil pada varnam "Samiyai azhaittu vadi" in Khamas, also by Ponniah Pillai, which is full of beautiful svara patterns and a great favourite in dance recitals.

Vidwan Doreswamy Iyengar, President of the Conference, complimented the speakers on their excellent presentation.

'The Ragas of the Rama Natakam' was the subject on which Vidvan S. Ramanathan presented a lecture demonstration. The speaker traced the evolution of ragas through the centuries and how new ragas came into existence particularly after the advent of Venkatamakhi. Sirkali Arunachala Kavi (1712-1779) the author of the Rama Nataka kirtanas, was an elder contemporary of the Musical Trinity and was patronized by Tulaja Maharaja of Thanjavur. He has composed in a limited number of ragas which were popular in his time but there is no kirtana in any vivadi raga The speaker sang 'Parabrahma' in Gaulipantu and 'Kanavendum' in Surati which followed the traditional contours of these ragas.

Sri S. R. Janakiraman of Tirupati spoke on 'Annamacharya and Tyagaraja' and explained a number of common features between the two renowned composers although they were separated by nearly three centuries. While Rama was the Ishta Devata of Tyagaraja, Lord Venkateswara was the upasana murti of Annamacharya. Tyagaraja's song 'Ni chittamu' in Vijayavasantam appears to have been modelled upon 'Ni chittamu' of Annamacharya in Sankarabharanam. There is the same similarity between 'Makelara vicharamu' of Tyagaraja and 'Nakela vicharamu' of the Tirupati composer. The speaker sang snatches from a number of kritis by the two composers which had cemmon ideas and a common devotionai approach. Annamacharya's kirtanas in Malahari, Lalita and Ramakriya, rendered by the speaker, were replete with raga bhava and sahitya bhava which must have greatly inspired Tyagaraia.

21-12-1984.

The Saraswat Mahila Samaj Bhajan Mandali rendered devotional songs in Hindi, Marathi, Kannada and Sanskrit in Hindustani ragas at the commencement of the second day's meeting of the Experts' Committee of the Music Academy. The compositions included 'Gayiye Ganapati' (Tulsidas-Bhajan-Rag Vibhas), 'Kaun batave' (Kabirdas - Jogiya), 'Kannare kande' (Purandara Das-Behag), two Ashtapadis and a Marathi abhang.

Sri R. K. Srikantan, member of the Experts Committee, gave a talk on 'Javalis in Kannada' and sang a number of such pieces as illustrations. Sri T. S. Parthasarathy said that from the time of

Swati Tirunal only Telugu was being used for Javalis and it was interesting to know that there were Javalis in Kannada also, The term Javali itself was a Kannada word with different meanings. Sri Srikantan said that Javali constituted a most attractive form ol light classical music and their catchy tunes were responsible for their popularity. The sahitya was sometimes in colloquial language and Desya ragas like Pharaz, Jinjoti, Behag and Kapi were preferred. Some songs of Sripadaraja and Purandara Dasa may be classified as Javalis but regular Javalis as such came to be composed from the time of ruler Krishnaraja Wodeyar III of Mysore. His son-in-law Lingaraj Urs (of Sringara Lahari fame), a contemporary of the Trinity composed Javalis on sringara themes. Kavi Venkatadri Rama Rao was a noted composer of Javalis in Kannada. There were nearly 300 Javalis in this language. The speaker sang 'Mandagamana (Khamas), 'Moreya toro' (Pharaz) and 'Bedarabeda' (Sankarabharanam) as typical examples of Kannada Javalis.

Vidwan Titte Krishna Iyengar. Member of the Experts Committee, spoke on 'Raga bhava and Svara Kalpana in the past and present. The speaker had personally heard the concerts of veterans like Poochi Iyengar, Bidaram Krishnappa and Veena Subbanna. He sang snatches from a number of kritis as handled by these giants and demonstrated how neraval and kalpana swaras were sung by them at appropriate places.

Vidwan V. Sethuramiah complimented Sri Krishna Iyengar on his excellent presentation and said that the present generation of musicians should greatly benefit by such demonstrations.

Vidwan Tiruchi Swaminatha Iyer spoke on 'Neraval in different jatis'. He said the the main object of neraval in music was to expound and elaborate the raga bhava. By way of illustration he sang a number of Tyagaraja kritis and said that attention should also be paid to the emotional content of the portion taken up for neraval.

22—12—1984

The third day's meeting of the Experts Committee of the Music Academy commenced with the singing of devotional songs

in Kannada by Smt. Rajalakshmi Santhanam and Smt. Annapurna Nagarajan. The programme comprised the compositions of Vyasaraya, Purandaradasa, Kanaka Dasa, Vijayadasa and Chandrasekhara.

Pandit Shiv Kumar Sharma spoke on "The place of Santoor in Hindustani Music" and gave a demonstration on the instrument. Introducing the subject, Sri T. S. Parthararathy said that ancient music treatises mentioned a (dulcimer) Vina which had 100 strings made of munja grass. The word Santoor was believed to have been derived from 'Satatantri' and the instrument was found only in the Kashmir valley for playing folk music. Pandit Sharma had modified it to play Hindustani classical music and was its leading exponent today.

Pandit Sharma said that there wers many types of Vina like the Rudra Vina and Sarasvati Vina and also an instrument called the Satatantri Vina. The strings of the Santoor were not plucked by the fingers but beaten gently by two curved sticks. Similar instruments were found in Iran and other countries. In Kashmir the instrument was used as an accompaniment to vocal music of a religious nature and also for playing solo,

The speaker said that he did not alter the structure of the instrument but made certain improvements to play efficiently alap, jhor and jhala of Hindustani music. He played, by way of demonstration, the raga Lalit which took both the Madhyamas and showed that the instrument was capable of being played at high speed.

Smt. R. Vedavalli, Lecturer, College of Carnatic Music, gave an illustrated talk on "The Place of Tanam in Carnatic music'. She explained that the term 'Tanam', in musical parlance, meant "elaborating" or 'expanding' a musical idea. The syllable 'Ananta' was uttered many times over in different combinations with the result that the word 'tanam' kept on repeating. Tanam was of two varieties, the Suddha Tanam and Kuta Tanam. Tanam was perhaps intended for theVina originally but it was later adopted for

vocal music and other instruments. It was not correct to introduce snatches of alapana in the middle of tanam singing. The speaker sang many examples for the correct method of singing tanam in vocal music which she had learnt from her guru Sangita Kalanidhi Mudikondan Venkatarama Iyer. The kritis of Muthuswami Dikshitar, who was essentially a Vainika, had many passages based on tanam. The Pancha Ratna kritis of Tyagaraja also provided excellent material for tanam research.

Sri S. Parthasarathi and Sri Sandhyavandanam Srinivasa Rao complimented Smt. Vedavalli on her fine presentation.

Sri R. V. Sowlee, assisted by Vidwan Ramnad V. N. Nagarajan presented a feature on the 'Sangita Ramayana kritis of Venkata Suri in the Saurashtra language'.

The speaker said that Venkata Suri was a disciple of Walajapet Venkataramana Bhagavatar and lived at Ayyampettai. He was a scholar in Sanskrit, Telugu, Tamil and Saurashtra and trans lated the Nauka charitram of Tyagaraja from Telugu into Sanskrit verse. His magnum opus was the Saurashtra Sangita Ramayanam based on the Rama Nataka kirtanas of Arunachala Kavi. All the songs were couched in chaste Carnatic music. Sri V. N. Nagarajan rendered a selection of songs from the opera of Venkata Suri.

23-12-1984

When the Experts Committee of the Music Academy met for the fourth day on Sunday, the Sankara Manohari group rendered songs on Lord Krishna by different composers. The compositions written by Annamacharya, Purandara Dasa, Narayana Tirtha, Tyagarafa and Papanasam Sivan were in Telugu, Kannada, Sanskrit and and Tamii respectively.

Sri S. Rajam, member of the Experts Cowmittee, gave an illustrated talk on the raga Dhenuka. This was a post - Venkatamakhi raga and represenfed the ninth mela karta in Venkatamakhi's scheme of 72. Tyagaraja was perhaps the first to compose his

beautiful kriti 'Teliya leru' in this raga. Dhenuka was also called 'Dhuni Bhinnashadjam'. 'Chidambaresvaram' was Dikshitar's song in this nomenclature. Ponniah Ponniah Pillai's song 'Sri Guruguha Murti' in praise of Muthuswami Dikshitar was a fine composition in this raga. Recent composers who wrote songs in Dhenuka included Vasudevacharya, Kotiswara Iyer and Bala Muralikrishna. The speaker sang six compositions in Dhenuka and explained how the raga, which was a mere scale, came to be developed into a full-fledged rakti raga of Carnatic music. But it could not be denied that Tyagaraja gave the raga a unique shape and his solitary kriti acted as a guide to later composers.

Dr. P. Venugopala Rao presented a paper on the 'Padams of Sarangapani'. He was assisted by Smt. Jyoti and Sri Gopalam who s anga choice selection of the composer's padams. Dr. Rao said that Sarangapani (1680–1750) was born at Ponneri near Madras and was patronized by Venkataperumal Raju, Zamindar of Karvetnagar. He was considered to be next only to Kshetrajna in the excellence of his padams. His mudra was 'Venugopala'. Sarangapani was a contemporary of Govindasamayya and Kuvanasamayya of Karvetnagar, all the three being composers of the pre-Tyagaraja period. Sarangapani wrote many types of padams and also some kirtanas. His influence could be seen on the compositions of many later composers.

Sri B. V. K. Sastry, musicologist from Bangalore, gave an extempore talk on the 'Vainikas of Mysore'. He said that Vainikas in Mysore (Karnataka) had a long tradition behind them and Vina Seshanna who was a doyen among them, became a legend in his own life time. He had a number of disciples both in Karnataka and Tamil Nadu who kept up the continuity of his unique style. Vidwan Venkatagiriappa learnt from Vina Seshanna and Vidwan Mysore Doreswamy Iyengar was a direct disciple of the former.

Vidwan Mysore Doreswamy Iyengar, Conference President, gave a demonstration on the Vina, of the Chief characteristics of the Mysore style. He played tanam in ghana ragas and explained

its special features. He also played 'Koluvamaregada' in Todi with its peculiar sangati-s in the anupallavi.

24-12-1984

Monday's meeting of the Experts Committee of the Music Academy commenced with the singing of Hindustani Bhajans by Mr. M. O. Srinivasan and Kumari Tara Gangadharan, They were accompanied by Mr. Prabhala Subba Rao on the harmonium and Mr. Dattatreya on the tabla, The songs included 'Jagiye' (Bhibas), 'Ganaraja' (Behag), 'Jago Mohan' (Bhairav) and 'Tumka chalata' (Jinjoti).

Dr. Padma Murthy, Head of the Department of Music, Bangalore University, read a paper on 'Music Therapy'. She said that Music Therapy was the method by which illness was sought to be cured by the use of appropriate music. It was a special kind of psychotherapy that had an effect on the physiological functions of the patient liks blood circulation, pulse and respiration. In practice these have been measured by scientific instruments. Experiments made with six Karnatic ragas showed that they had different effects on different people.

Sangita Kalanidhi T. N. Krishnan, accompanied on the mridangam by Sri. T. V. Gopalakrishnan, gave a demonstration of a Pallavi in Todi (Adi Tala) in the Sankirna nadai. He said that such demonstrations were necessary to keep alive the tradition of pallavi rendering in concerts. A capacity audience listened to the demonstration with rapt attention. Sri Gopalakrishnan played a tani to bring out the rhythmic aspects of the Sankirna nadai. Sri V. Sethuramiah and Mysore Doreswany Iyengar complimented Sri T. N. Krishnan on rendering the pallavi in a difficult nadai which was like walking on the edge of a sword.

Kumari T. S. Satyavati, Lecturer in Sanskrit in the Women's College at Bangalore. spoke on 'Some reflections on the Haridasas of Karnataka' and rendered a number of Kannada compositions to

illustrate her points. She said that the compositions of Haridasas came in handy for Harikatha performers as the songs contained many anecdotes from the Puranas, the Bhagavata and religious texts. As there was no continuous sishya parampara for the Harldasas. the compositions came to be set in other than the original tunes. The speaker thought that there was nothing wrong in this practice as it enabled the precious sahitya to be kept intact.

25-12-1984

Sri V. Muthukrishnan rendered selections from the Panniru Tirumurai at the commencement of Tuesday's meeting of the Experts Committee at the Music Academy. The items comprised Tamil verses by Tirugnana Sambandar, Appar, Sundarar, Manikkavachakar, Tirumular and Nakkirar.

Smt. Nirmala Ramachandran, Bharatha Natyam exponent, accompanied by Smt. Nalini Ramprasad, presented an illustrated talk on "Some well-known composers of Tamil Padams". The speaker said that the connotation of the term 'padam' kept on changing from time to time but from the era of Kshetrajna it had come to mean a musical composition with a Nayaka - Nayaki bhava, sung in a slow tempo. Ghanam Krishna Iyer and Vaithisvarankoil Subbaramayyar were the leading pada composers in Tamil while a number of other composers were on the border line as their songs could also be described as kirtanas. The speaker sang 'Ella arumaigalum (Todi) and 'Yar poy solluvar' (Todi) of Krishna Iyer as typical examples of Tamil padams. Some padams like 'Tiruvottiyur Tyagarajar' (Athana) of Ghanam Krishnayyar gave excellent scope for abhinaya' the speaker said, and performed abhinaya, for the charanam 'Partha kankal'. :Subbaramayyar's padams were not of the sameliterary flavour as those of Krishna Iyer as the former freely used colloquial expressions. Smt. Ramachandran performed abhinaya to 'Aduvum solluval'(Saurashtram) of Subbaramayyar. Muthu Tandavar belonged to the 17th century and wrote padams with 'Gaurava sringara'. Marimuthu Pillai and Gopalakrishna Bharathi also wrote songs resembling padams and

'Enneramum' (Devagandhari) of the latter was a popular piece. The other composers covered by the talk included Papavinasa Mudaliar and Madurakavi. Sri K. Chandrasekharan spoke in praise of the excellent demonstration.

Dr. (Kum) S. Sita, Head of the Department of Indian Music, University of Madras, gave a lecture demonstration on Panchama and Madhyama varja ragas' (ragas which omit the panchama and madhyama notes). She said that an octave was divided into the lower tetrachord and the upper tetrachord and the omission of the fourth (madhyama) or the fifth (panchama) notes resulted in a transformation of the scales and produced ragas like Sriranjani and Hamsanandi with characteristic prayogas and contours.

Dr. S. S. Janaki, Director of the Kuppuswami Sastri Research Institute, delivered the Dr. V. Raghavan Shashtyabdapurti Endowment Lecture on "The Role of Sanskrit in ths Development of Indian Music". Sri T. S. Parthasarathy said that the speaker was a close associate of the late Dr. Raghavan in the field of Sanskrit as well as in his work pertaining to the Music Academy. Dr. Janaki was assisted by Sri S. Rajam, Sri B. Krishnamurti and Smt. Suguna Varadachari who rendered a number of Sanskrit compositions covered by the lecture. The speaker said that music literature in Sanskrit was a rich mine of information for tracing the development of Indian music. A host of authors like Bharata, Sarngadeva, Ramamatya, Govinda Dikshita and Venkatamakhi wrote treatises which established the theory of music on a sound foundation.

Composers in Sanskrit, commencing from Jayadeva made solid contributions to the lakshya side of Indian music. Annamacharya and DasaKuta composers of Karnataka wrote in Sanskrit also in addition to Telugu and Kannada. Margadarsi Sesha Iyengar of Srirangam wrote only in Sanskrlt and he was the model for later composers like Svati Tirunal. Syama Sastri and Tyagaraja composed a number of songs in Sanskrit and Dikshitar's kritis in this language are well-known.

Modern Tamilian composers like Papanasam Sivan and Kotisvara Iyer continued the tradition of writing in Sanskrit. Dr. V. Raghavan had also written sabdams and songs like 'Sangita Vidwatsabha jayati' in Sanskrit.

26-12-1984

Wednesday's meeting of the Music Academy's Experts Committee commenced with the singing of the Utsava Sampradaya Kirtanas of Tyagaraja by the Tiruvaranga Kuzhuvinar and Gana Malika. A choice selection from "Hechcharikaga" in Yadukula-kambhoji to "Patiki mangala harati" in Arabhi was rendered by the singers.

Sri T. Narasimhachari, a specialist in singing Pallavi, presented a lecture demonstration on "Pallavi gatilomam'. Ha said that the terms pada, laya and vinyasa formed the word 'pallavi'. In the olden days, the speaker said, concerts used to last for five to slx hours and the pallavi was the crowning piece. He sang a pallavi in Todi in the Adi Tala "Saravana bhava guhane" in four kalais in different nadais to demonstrate 'gatilomam'.

Smt. Gomati Viswanatan, Head of the Department of Karnatic Music in Delhi University, delivered a talk on "some unpublished krities of Merattur Venkatarama Sastri". The speaker said that Venkatarama Sastri was a senior contemporary of Tyagaraja and lived at Merattur, the home ot the Bhagavata Mela. He was a good poet in Telugu and a talented composer who wrote many operas like 'Prahlada Charitram' and also kritis and darus. Many of his compositions were yet to be published. The speaker had collected some rare unpublished pieces with notation from manuscripts of Usha Parinayam and Rukmangada Charitram. Each character in an opera entered the stage singing a patrapravesa daru composed in an appropriate raga, dancing to jatis repeated by the conductor. She sang an number of compositions from the music plays of Venkatarama Sastri as illustrations.

Smt. Lalita Srinivasan, noted exponent of Bharata Natyam from Bangaiore, presented a lecture demonstration on 'Abhinaya in the Mysore School'. She said that the rulers of Mysore were great patrons of Bharata Natyam. Chinniah, one of the Tanjore Quartette, stayed at Mysore during the time of Krishnaraja Wodeyar III and introduced the Tanjore Jatisvarams, Sabdams, Varnams and Tillanas to local dancers. Those dancers later developed their own style and had an elaborate Purvaranga pattern of Tattakara, Sabhavandana, Churnika and a few jatis instead of alarippu. After the Varnam a long spell of padams, slokas, astapadis and javalis ensued.

New pieces in Kannada were later choreographed and these included Javalis in Kannada, compositions of Chikkadevaraja Wodeyar and D. V. Gundappa's 'Antahpura Gitegalu'. The Mysore school was thus enriched taking the best elements from the Tanjore School and adding suitable local compositions. The speaker performed abhinaya for a number of items covered by her talk. Sri B. V. K. Sastry thanked her on behalf of the Music Academy.

27-12-1984

The Raga Ranjani group of Hyderabad sang devotional songs of Andhra Pradesh at the commencement of Thursday's meeting of the Music Academy's Experts Committee. All the compositions were on Devi composed by different composers like Annamacharya, Tyagaraja and G. N. Balasubrahmanyam.

Sri Nedunuri Krishnamurti, accompanised by Sri P. Surya Rao, presented an illustrated talk on "The compositions of Bhadrachala Ramadasa". The speaker said that Ramadasa (1622-1680) was popular not only among Bhajana groups but also among concert artistes as his songs were in the rakti ragas of Carnatic music and had great emotional appeal. In more than one kriti Tyagaraja pays his homage to this illustrious predecessor whose songs served as his models. Ramadasa's compositions exceeded 100 but about 30

were popular in the music world. The speaker sang' Emayya Rama' (Kambhoji) 'Paluke bangara' (Anandabhairavi), 'Ikshvaku-kula tilaka' (Yadukulakambhoji) and 'Nanubrova' (Kalyani) and explained their literary beauty and moving spirit of devotion.

Smt. Vidya Sankar spoke on the Varnams of Syama Sastri and Annaswami Sastri' and demonstrated on the Vina nuances of the Varnams of the two composers of the same family. The principle of svara-sahitya was strictly observed in their varnams and they were also replete with svarakshara beauties, the speaker said. She played the Begada varnam of Syama Sastri and snatches from the varnams of Annaswami Sastri to illustrate her points. Vidwan Doreswamy Iyengar, Conference President, complimented the speaker on her clear presentation.

Smt. Chandralekha, renowned dance exponent, presented a dance demonstration on 'The Structuring of the Bharata Natya form". She was assisted by four students of Kalakshetra. She said that the art of Bharata Natyam had an inner structural strength which was often not presented in modern recitals as the 'structure of dance' was a Western concept. There was a relationship between the Indian Natyam and Chitra (art) traditions. For example, the speaker said, Mandala was fundamentally a multi-dimensional principle of space. The Natya Sastra reduced it to its essence in which the dancer's body itself became a Mandala.

As an illustration she took a Tillana in Hamirkalyani taught to her by her guru Kanchipuram Ellappa Pillai. The Tillana was danced in the traditional style by the Kalakshetra students, but in group formations utilising the entire stage for performing the various Adavus. Lakshmi Viswanathan thanked the speaker for presenting Bharata Natyam in a novel and interesting manner.

28-12-1984.

The Krithika Bhajan Mandali rendered a selection from the Tiruppugazh songs of Arunagirinatha at the commencement of

Friday's meeting of the Experts Committee of the Music Academy. The ragas employed included Mohanam, Bilahari, Suddha Dhanyasi, Sama and Valaji as well as Hindustani ragas like Darbari Kanada, Desh and Durga.

Dr. Gowri Kuppuswamy, Head of the Departmant of Music, Mysore University. spoke on 'Margadarai Sesha Iyengar and his compositions', and sang a few kritis of the composer who lived during the 17–18th centuries. He was a pre-Tyagaraja composer and lived at Srirangam after spending some years at Ayodhya. He therefore used 'Kosala' or 'Kosalapuri' as his mudra. His kritis were all in Sanskrit in the Carnatic rakti ragas of his time. His songs reached Travancore during the time of Svati Tirunal who made a thorough study of them and wrote a small manual on the Yati and Prasa techniques adopted by Sesha Iyengar. Iyengar also exerted influence on Tyagaraja and Dikshitar and the former had even borrowed a few phrases from this predecessor.

Assisted by Dr. M. Hariharan, the speaker rendered four rare compositions of Sesha Iyengar which includcd "Srirangasayinam" (Dhanyasi), "Rangapate" (Darbar), "Jayasugunalaya" (Bilahari) and 'Pahi seshasaila' (Anandhabhairavi). She pointed out that Svati Tirunal's "Bhogindrasayinam" closely followed Iyengar's "Srirangasayinam" and its raga had recently been changed from Dhanyasi to Kuntalavarali.

Sri S. Kalyanaraman presented a lecture demonstration on "Panchama varja Dvimadhyama ragas". He was accompanied by Kum. Mira Narayanan (Violin) and E. M. Panchapagesan (Mridangam). The speaker said that if the panchama svara in an octave was replaced by the pratimadhyama, a new set of 36 melas without the panchama would result. Hindustani ragas like Lalit and Dipali were instrumental in his undertaking the experiment of coining new ragas omitting tha panchama note. By way of illustration, he sang the following :

"Gauri Sri Tanaya" (Gaurisri), "Kanakasrikulavi" (Kanakasri), "Veeradheera Hanumasri" (Hanumasri), "Venkatachala" (Chalasri), and "Purandara Vitthala" (Dheerasri).

Members of the Experts Committee took up ragas for a discussion of their lakshanas. The lakshanas of Bhairavam, Supradipam and Kuntalavarali were discussed.

29-12-1984

The Gananjali group provided devotional music at the commencement of Saturday's meeting of the Music Academy's Experts Committee. The Tamil songs rendered were from the Rama Natakam of Arunachala Kavi and had been arranged in the sequence of the kandas of the opera. The kirtanas were sung in their traditional tunes.

Smt. Geetha Bennett from Los Angeles delivered a lecture on the "Evolution of the Fretted Vina" and gave a practical demonstration on the instrument. The speaker said that the Indian Vina was in existence from the Vedic times before the Christian era. Bharata, in his 'Natya Sastra' mentioned two Vinas, the Chala Vina and Dhruva Vina. The Yazh and the Vina co-existed in ancient Tamilnadu during the Sangham period. A wide variety of Vinas existed during Sarngadeva's time in the 13th century. The fretting principles of the Vina underwent changes from time to time but the major landmark in the change of its design occurred in the time of ruler Raghunatha Nayak (1600-1634) of Tanjore when Govinda Dikshita introduced a vina with 24 frets. This instrument, called the 'Raghunatha Mela Vina' was in existence even now.

The speaker played the gamakas of Carnatic music by way of demonstration.

Smt. Ritha Rajan, Lecturer in Music in the Queen Mary's College. spoke on the "Javali form in Karnatic Music" and traced the history of this musical form which was later in date even to

the Tillana. The term 'Javali' also spelt as 'Javadi', was a Kannada word which meant 'a type of light song'. In the musical parlance of the present day it signified a miniature padam with an erotic motif, sung at a brisk tempo. Svati Tirunal of Travancore and Chinnayya, the eldest among the Tanjore Quartette, were among the earliest composers of Javalis. Only Telugu and Kannada appear to have been used for composing Javalis. Pattabhiramayya of Tiruppanandal and Dharmapuri Subbarayar emerged as the most outstanding among Javaii composers. Patnam Subrahmanya Iyer, Tirupati Narayanaswami and Poochi Iyengar had also composed beautiful Javalis. The speaker sang "Muttavaddu" (Saveri), "Saramaina (Behag), "Neematalu" (Purvikalyani) and "Sanaro" (Khamas) as illustrations.

30-12-1984

When the Experts Committee of the Music Academy met on Sunday, the Nadaranjani group presented a musical feature on Devi entitled "Bhavayami Paradevatam". A garland of songs composed by Adi Sankara, Muthayya Bhagavatar and Lalita Dasar was sung in Kalyani, Hindolam, Athana, Ritigaula and other ragas.

Smt, Sulochana Pattabhiraman gave a talk on 'Some well-known Composers of Tillanas' and illustrated her points by suitable examples from compositions by different composers. She was assisted by Smt. Tara Murali, Smt. Suguna Varadachari, Smt. Padma Swaminathan and Kumari Sudha Narayanaswami.

The speaker said that the Tillana was introduced into South Indian music during the middle of the 18th century and its first composer appeared to be Virabhadrayya who was patronized by Pratapa Simha, ruler of Tanjore. The Tillana was also known as Tiri Tillana and in Hindustani classical music it was called Tarana. The Tillana was one of the liveliest of musical compositions and was greatly relished by audiences at the end of a concert. Prominent among Tillana composers were Svati Tirunal, Mysore

Sadasiva Rao, Pallavi Seshayyar, Patnam Subrahmanya Iyer and Poochi Iyengar. Two classics among Tillanas were Vina Seshanna's Tillana in Jinjhoti and Maha Vaidyanatha Iyer's masterpiece 'Gauri Nayaka' (Kanada) in the Simhanandana Tala. Some other rare talas were also used in Tillanas and the singers sang Poochi Iyengar's Tillana in Lakshmisa Tala as an example.

Smt. Sakuntala Narasimhan of Bombay spoke on 'Voice culture and training in Hindustani music'. She was assisted by Sri Dattatreya on the Tabla. The speaker said that the aim of all music should be to present it in an aesthetic and pleasing manner. To achieve this, voice culture, training and tonal modulation were most essential. These were called 'Kakn prayogas' in the Sangita Ratnakara. Open-mouth singing was called 'Khula gal' in Hindustani music but it became necessary sometimes slightly to close the mouth. Continuity of sound was called 'taila dhara' (a flow of oil). The singing of Dhrupad, Khayal, Thumri, Ghazal and Tappa required different kinds of voice production which could be learnt only from a proper guru. The singing was also different in different gharanas or schools of Hindustani music.

Sri T. S. Balakrishna Sastri, noted Harikatha exponent, delivered a talk on 'Values and trends in Harikatha in the modern society'. He said that story-telling for inculcating morals was a practice obtaining in all parts of the world. In South India this art attained perfection in the form of the Harikatha. Great musicians and scholars took to Harikatha and made it attractive to the scholar and the layman alike. It was a multi-lingual performance which could been achieve national integration. All devotional literature was grist to the Harikatha mill. All forms of music, classical or folk, were pressed into service for making Harikatha interesting and educative. It was thus a self-contained and comprehensive orm of art which had its value even in the modern society,

31-12-1984

Monday's meeting of the Experts Committee of the Music Academy commenced with the singing of songs on Vighnesvara by the Sangeethanjali group. The songs were in different languages like Tamil, Hindi, Marathi, Malayalam and Bengali, the composers being Ramalinga Swami, Tulasidas, Tukaram, Kunjan Nambiar and Anandatmaja. The ragas employed were Bageshri, Hamsadhvani, Durga, Kedar, Desh and Sindhu Bhairavi.

Smt. S. R. Jayasitalakshmi, Lecturer in Music, Queen Mary's College gave a talk on "Madhyamakala sections in Musical compositions". The speaker said that 'madhyamakala' in Carnatic Music represented the second degree of speed as compared to the vilamba kala. It was also referred to as Madhya Laya in treatises. Madhyama kala sections occurred in several kinds of musical compositions like Jativaram, pada varnams and kritis and added to the vivacity of the pieces concerned. The kriti was the most evolved and sophisticated musical form in Carnatic music and many kritis contained madhyamakala passages, usually in the charanam. Most kritis of Dikshitar had such sections, the speaker said, and sang several examples as illustrations. Tyagaraja, Svati Tirunal and even modern composers like Papanasam Sivan had introduced madhyama kala portions in some of their songs. Some Tillanas also had such sections which were very artistic.

Dr. Ajit Singh Paintal, Reader in Music. Delhi University, presented a lecture demonstration on the "Traditions of Sikh devotional music'. The speaker said that this tradition dated from the time of Guru Nanak, the founder of the sect who was also a poet. The songs were in Sanskrit, Persian and Urdu and were known as Kirtan or Shabad Gayan. Guru Nanak sang these songs to the accompaniment of an instrument called 'Rabab'. Later the singers of the 'Gurubani' came to be known as 'Ragis'. The tunes were in classical music like the Dhrupad and Dhamar and also in simple kirtan style. The music also abounded in folk tunes. The speaker illustrated his talk by rendering several compositions from Sikh devotional music.

Dr. (Mrs) Kanak Rele, Director of the Nalanda Dance Research Centre, Bombay, gave a talk on 'Mohini Attam' as well as a practicai demonstration of this style of dance peculiar to the Kerala soil. The speaker said that there was an erroneous belief that Mohini Attam was an amalgam of Kathakali and Mohini Attam. There was only a superficial affinity to Kathakali but Mohini Attam had a style of its own which had an individuality. She started working on this subject from 1966 and had filmed the dances of the last surviving performers. She had also analysed these dance techniques in the light of the tenets prescribed in the Natya Sastra and Balaramabharatam. The Mohini Attam employed the ragas of the Sopanam style of music and also a fascinating variety of talas peculiar to Kerala. The dance steps and postures of this style were interesting and needed further research. The speaker performed a number of items in the Mohini Attam style as illusrrations.

The Sadas

The Sadas (Convocation) of the 58th Annual Conference was held in the T. T. Krishnamachari Auditorium of Music Academy at 4-30 p.m. on 1st January 1985 with Dr. (Smt) M. S. Subbulakshmi in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars.

The Sadas was convoked by Sri. T. S. Rangarajan, Secretary of the Academy.

Welcoming Dr. (Smt) M. S. Subbulakshmi and others present Sri. T. T. Vasu, President of the Academy, said :

மதிப்பிற்குரிய ஸங்கீத கலாநிதி டாக்டர் எம். எஸ். சுப்புலக்ஷ்மி அவர்களே! மஹாநாட்டின் தலைவர் வித்வான் டாக்டர் மைசூர் துரைஸ்வாமி அய்யங்கார் அவர்களே! நிபுணர்கள் குழுவின் அங்கத்தினர்களே! எங்கள் அழைப்பிற்கு இணங்கி இங்கு வந்திருக்கும் ரஸிகப்பெருமக்களே! பெரியோர்களே! தாய்மார்களே!

இப்பொழுது நடைபெற இருக்கும் எங்கள் 'ஸதஸ்' என்ற பட்டமளிப்பு விழாவிற்கு உங்கள் அனைவரையும் அன்புடன் வரவேற்கிறேன். அகாடமியின் சார்பில் உங்களுக்கு புத்தாண்டு வாழ்த்துக்களையும் தெரிவித்துக் கொள்கிறேன்.

இந்த விழாவிற்குத் தலைமை ஏற்கும் பொறுப்பை அவருக்கே உரிய அடக்கத்துடன் ஏற்றுக்கொண்டு இங்கு வந்திருக்கும் ஸங்கீத கலாநிதி டாக்டர் எம்.எஸ். சுப்புலக்ஷ்மி அவர்களுக்கு இந்த ஸங்கீத வித்வத் ஸபை மிகவும் கடமைப் பட்டுள்ளது.

திருமதி எம். எஸ். சுப்புலக்ஷ்மி அவர்களை அறிமுகம் செய்ய தேவையில்லை, இந்த நேரத்தில் அவருக்கும் திரு. சதாசிவத்திற்கும் எங்கள் குடும்பத்துக்கும் இடையே இருந்த நட்பைப்பற்றி உங்களுக்குச் சொல்ல விரும்பு கிறேன். என் தகப்பனார், திரு. டி.டி.கே. அவர்கள் திருமதி எம். எஸ்.ஸின் சங்கீதத்தின் மீது அளவில்லாத மதிப்பு வைத்திருந்தார். திருமதி எம். எஸ். அவர்கள் எங்கள் வீட் டுக்கு வரும்போது என் தகப்பனாருக்குப் பிடித்த பாடல் களைப் பாடுவார். என் தகப்பனார் சொல்லுவார்: ''எம்.எஸ். பாடும்போது, பாடுபவர், பாட்டு, பாவம் இம் மூன்றும் இணைந்து, கேட்பவர்களை ஓர் உன்னத நிலைக்கு உயர்த்தி விடுகிறது.''

திருமதி எம்.எஸ்.ஸை மூன்று விதங்களில் பார்க் கலாம். எங்கள் குடும்பத்தின் நெருங்கிய நண்பர் என்ற நோக்கில் பார்ப்பது முதலாவது. என் தந்தை டி.டி.கே. அவர்களுக்கு திருமதி எம். எஸ்.ஸின் ஸங்கீதத்தில் அபார மான ஈடுபாடு, திருமதி எம். எஸ்.ஸை தலைசிறந்த ஸங்கீத கலைஞர் என்று விவரிப்பது மற்றொன்று.

கர்நாடக சங்கீதத்தில் நிபுணர்கள் பலர் இருந்திருக் கிறார்கள். பக்தியுடன் மனம் உருகப்பாடி, கேட்பவர்களைப் பரவசப்படுத்தும் பக்திமான்கள் இருந்திருக்கிறார்கள். ஆனால் ஸங்கீதத்தில் மிகப்பெரிய ஸாதனையும், பாண்டித்ய மும் உள்ளத்தை உருகச்செய்யும் பக்தியும் சேர்ந்து காணப் படுவது திருமதி எம். எஸ்.ஸிடம் மட்டுமேதான். இவர் ஓர் இணையற்ற ஸங்கீத ஸாதகர்.

திருமதி எம். எஸ். கர்நாடக சங்கீதத்தில் மட்டும் பிரசித்தி பெற்றவராகத் திகழவில்லை. மிகுந்த மனித அபிமானம் மிகுந்தவரும் கூட!

அவருடைய ஆரம்பகாலம் முதல் இன்றுவரை மிகப் பெரிய தொகைகளை நன்கொடையாக வழங்கி பல நல்ல காரி யங்களுக்கு உதவியுள்ளார். நூற்றுக்கணக்கான கச்சேரி

களில் கிடைத்த பணத்தை எல்லாம் பல தேசிய, தார்மீக, கலாசார ஸ்தாபனங்களுக்கு வழங்கியிருக்கிருர்.

‘மாக்ஸைஸை அவார்ட்’ அவருக்கு கொடுக்கப்பட்ட போது அதை அப்படியே நன்கொடையாக அளித்து ஓர் உதாரணமாக விளங்கினுர். இவ்வளவுக்கும் மேலாக, இன்று மிகப்பெரிய ஆலமரமாக வளர்ந்துள்ள இந்த மியூசிக் அகாடமிக்குக் கச்சேரிகள் செய்து, நன்கொடையாக வழங்கி, அன்றே உரமிட்டவர் திருமதி எம். எஸ். அவர்கள்.

இத்தகைய பெருமைவாய்ந்த இவர் இந்த ‘ஸதஸ்’ஸில் அமர எல்லாவிதத் தகுதிகளையும் உடையவர் என்று கூறிக் கொள்வதில் பெருமை அடைகிறது இந்த அகாடமி.

திருமதி எம். எஸ். சுப்புலக்ஷ்மி அவர்கள் இசையுலகில் வஹிக்கும் ஸ்தானம் நிகரற்றது. ஏறக்குறைய அரை நூற்ருண்டுகாலமாக இவர் புரிந்துவரும் அரிய தொண்டின் மூலம் கர்நாடக ஸங்கீதத்தின் பெருமை இன்று உலகெங்கும் பரவியுள்ளது,

திருமதி எம்.எஸ். அவர்கள் கடவுளிடமும், நடமாடும் தெய்வமாக விளங்கும் காஞ்சிப் பெரியவர்களிடமும் கொண்டுள்ள பக்திதான் அவர்களுடைய இசைக்கு மனம் நெகிழும் திறனைத் தருகிறது. அதனுல் திருமதி சுப்புலக்ஷ்மி அவர்களின் பக்தி ததும்பும் இசையை ‘நாதோபாஸனை’ என்று கூறுவதே பொருந்தும். ‘பக்தியை ஜீவநாடியாகக்கொண்ட ஸங்கீதமே பயனளிக்கும்’ என்று தியாகராஜ சுவாமிகள் போன்ற மஹான்கள் கூறியுள்ளதற்கு ஏற்ப எம். எஸ். சுப்புக்ஷ்மி அவர்களின் பாவபூர்வமான ஸங்கீதம் ஓர் எடுத்துக் காட்டாகும். இதுபோன்ற ‘ஸதஸ்’ஸிற்கு தலைமை வகிக்க எல்லாவிதத்திலும் பொருத்தமுள்ள இவர் எங்கள் வேண்டுகோளுக்கு இணங்கியதைப்பற்றி நாங்கள் பெருமை கொள்கிறோம்.

இந்தப் பட்டமளிப்பு விழாவில் 'ஸங்கீத கலாநிதி' விருதைப் பெறப்போகும் வித்வான் துரைஸ்வாமி அய்யங்கார் அவர்களையும் யோக்யதா பத்திரங்களையும் 'டி.டி.கே. எண்டௌமெண்ட்' அளிக்கும் வெகுமதிகளையும் பெறப் போகும் வித்வான்கள் ஸ்ரீ. பி. ராஜமய்யர் அவர்கள், மாதிரி மங்கலம் ஸ்ரீ. ராமசந்திரன் அவர்கள், ஸ்ரீரங்கம் ஸ்ரீ. கண்ணன் அவர்கள் ஆகிய மூவரையும் அகாடமியின் சார்பில் நான் மகிழ்ச்சியுடன் வரவேற்கிறேன். வித்வான் துரைஸ்வாமி அய்யங்கார் அவர்கள் ஐம்பது ஆண்டுகளாக வீணைத்துறையில் பிரகாசிக்கும் ஒரு நக்ஷத்திரம். மைசூர் வீணை ஸம்பிரதாயத்திற்கு ஒப்பற்ற ஒரு பிரதிநிதியாகத் திகழ்பவர். தமது நீண்டகால அனுபவத்தை அடிப்படை யாகக்கொண்டு அவர் நிகழ்த்திய தலைமையுரையில் நமது சிந்தனைக்குரிய பல கருத்துக்கள் அடங்கியிருந்தன. அவர் ஒவ்வொருநாளும் மஹாநாட்டில் கலந்துகொண்டு, நிகழ்ச்சி களில் தமது அரிய கருத்துக்களை எடுத்துரைத்து, மஹாநாட்டை வெற்றிகரமாக நடத்திக்கொடுத்ததற்கு எங்கள் மனமார்ந்த நன்றி,

யோக்யதா பத்திரங்களைப்பெற இருக்கும் வித்வான் கள் ராஜமய்யர், ராமசந்திரன், கண்ணன் ஆகிய மூவரும் இசைக் கலைக்கு வெகுகாலமாக அரிய பல ஸேவைகளைப் புரிந்துகொண்டு வருபவர்கள்.

இன்றுடன் இந்த அகாடமி பதின்மூன்று நாட்களாக நிகழ்த்திவந்த மஹாநாடும் இசை, நாட்டிய விழாவும் முடிவுபெறுகின்றன. நாளைக்கும் சில நிகழ்ச்சிகள் எஞ்சி யுள்ளன. இவற்றில் பல பிரபல வித்வான்களும் விதுஷி களும் பங்கு ஏற்று இசை விழாவை ஒளிபெறச் செய்தனர். காலை நிகழ்ச்சிகளில் சுமார் நாற்பது நிபுணர்கள் கலந்து கொண்டனர். எங்கள் நிபுணர்கள் குழுவின் பல அங்கத் தினர்கள் வந்திருந்து நிகழ்ச்சிகளில் கலந்துகொண்டு தங்களுடைய கருத்துக்களை வெளியிட்டு மஹாநாட்டைச் சிறப்பித்தனர்.

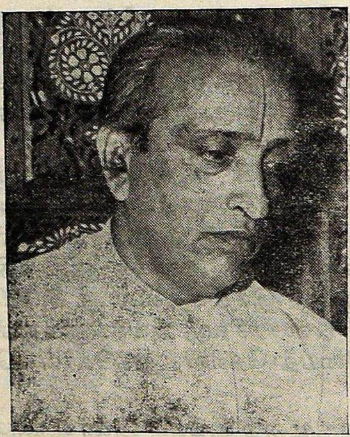
இசை, நாட்டிய நிகழ்ச்சிகளுக்குப் பல்லாயிரக்கணக்கான ரஸிகப்பெருமக்கள் வந்திருந்து இசையைப் பருகிதீம், நடனங்களைக் கண்டும் மகிழ்ந்தனர். கச்சேரிகளிலும், நாட்டியங்களிலும் பங்கேற்ற வித்வான்கள், விதுஷிகள், நடன மணிகள் ஆகியோருக்கு எங்கள் உளங்கனிந்த நன்றி.

சிரமதசையில் இருக்கும் வித்வான்களுக்கும், அவர்களுடைய குடும்பத்தினருக்கும் இந்த அகாடமி முடிந்த உதவிகளைச் செய்து வருவதையும், அத்தகைய வித்வான்களுக்கு INSURANCE பாதுகாப்பு அளிப்பதற்கு ஒரு திட்டத்தை உருவாக்கி வருவதையும், இந்த மகாநாட்டின் தொடக்க விழாவில் நான் ஆற்றிய வரவேற்பு உரையில் குறிப்பிட்டேன். இந்தக் கருத்தைப் பின்பற்றி, சென்ற ஆண்டு அமரரான வித்வான் M. D. ராமநாதன் அவர்களின் குடும்பத்தினருக்கு உதவி அளிக்க ஒரு நிதியை நாங்கள் திரட்டி வருகிறோம். இந்த நிதிக்கு ரூ. 5,000 நன்கொடை வழங்கியுள்ள ஸ்ரீ T. ஸதாசிவம் அவர்களுக்கு எங்கள் பிரத்தியேகமான நன்றியைத் தெரிவித்துக்கொள்கிறேன்.

மீண்டும் ஒருமுறை உங்கள் அனைவருக்கும் வரவேற்பு கூறி டாக்டர் எம். எஸ். சுப்புலக்ஷ்மி அவர்களை 'ஸதஸ்'ஸிற்குத் தலைமைதாங்கி நடத்தித்தருமாறு கேட்டுக்கொள்ளுகிறேன்.

Sri T. S. Parthasarathy, Secretary of the Academy, presented Dr. Mysore V. Doreswamy Iyengar, President of the 58th Conference.

Conference President



DR. MYSORE V. DORESWAMY IYENGAR

Born in 1920; son of Sri Venkatesha Iyengar and Smt. Sringaramma; had his first lessons in Veena under his father, an accomplished Veena player; later became the disciple of the celebrated Veena maestro Vainika Pravina Venkatagiriappa; made his debut when he was twelve before the then Maharaja of Mysore; presently one of the top-ranking exponents of the Veena, renowned for his strict adherence to tradition, impeccable style and directness of appeal; served the All India Radio for 25 years as Producer of Karnatic Music; has toured U.S,A., Canada, U.K., France and Germany; recipient of the National Award from the Central Sangeet Natak Akademi in 1971, honoured by the Karnataka Sangeetha and Nrithya Academy the same year; recipient of Doctorate from Mysore University in 1976 and the title of Padma Bhushan from the Government of India in 1983; recently toured U.K., at the invitation of the U.K., Circuit for Indian classical music.

The President of the Sadas, Dr. (Smt) M. S. Subbulakshmi conferred the title of 'Sangita Kalanidhi' on Dr. Doreswamy Iyengar and presented him with the sanad and the Insignia of the title.

Sri T. T. Vasu, President of the Academy presented to Dr. Doreswamy Iyengar, a cheque for Rs. 3,200/- being the interest from an endowment made by Sri C. V. Narasimhan, to be awarded to the President of each years's conference of the Music Academy.

The Academy had selected three senior experts, who had rendered distinguished services in the field of music, for the award of Certificate of Merit.

Sri R. Santanam, Secretary of the Academy, presented Sri B. Rajam Iyer.

Certificate of Merit and T.T.K. Memorial Award

VIDWAN B. RAJAM IYER

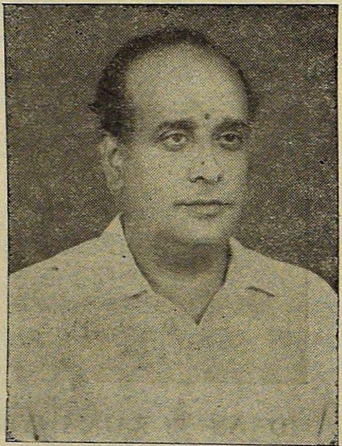
Born in July 1922, in a village near Karaikkudi; had intensive preliminary training in vocal music under Vidwan Ganapati Iyer of Kunnakkudi; at the age of 15 joined the gurukula of the celebrated Ariyakudi Ramanuja Iyengar and had his most valuable guidance

for a decade; built up a solid repertoire of the compositions of the Trinity; specialized in Dikshitar kritis under Justice T. L, Venkatarama Iyer; has given numerous concerts at many centres all over India; served as Professor of Music for 14 years in the Tamilnadu Government Music College; played a leading role in the publication of the Tamil version of the 'Sangita Sampradaya Pradarsini by the Music Academy; recipient of many honours; noted for his purity of style and adherence to sampradaya; member of the Advisory Experts Committee of the Music Academy.

Dr. (Smt) M. S. Subbulakshmi awarded to Vidwan Sri B. Rajam Iyer the certificate of Merit and cash award of Rs. 500/-.

Sri U. Ramesh Rao, Member, Executive Committee presented Vidwan Madirimangalam Sri Ramachandran.

Certificate of Merit and T. T. K. Memorial Award



VIDWAN MADIRIMANGALAM RAMACHANDRAN

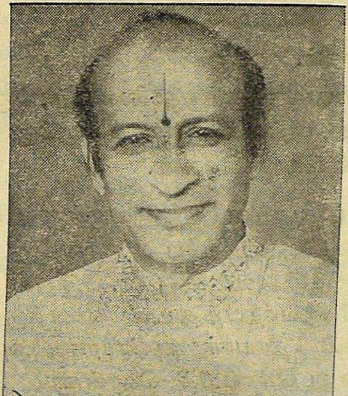
Born at Semponnarkoil in the Tanjavur District of Tamilnadu; grew up in an atmosphere of rich musical traditions; had his initial

training from Nagasvaram Arumugam Pillai; later joined the Annamalai University and studied music under giants like Ponniah Pillai and Tiger Varadachariar; secured the Sangita Bhushanam title with a first class; commenced his career as a vocalist even as a teenager and soon made his grade; well-known for his unique style full of rich imagination and refined emotional appeal; later joined the All India Radio and rose to the position of Chief Producer of Music (Karnatak); has participated in many national programmes, Radio Sangeet Sammelans and Jugalbandhi concerts of All India Radio.

Dr. (Smt) M. S. Subbulakshmi awarded to Vidwan Madirimangalam Sri Ramachandran the Certificate of Merit and cash award of Rs. 500/-.

Sri T. S. Rangarajan, Secretary of thc Academy, presented Vidwan Sri Srirangam R. Kannan.

Certificate of Merit and T. T. K. Memorial Award



VIDWAN SRIRANGAM R. KANNAN

Born at Tiruppappuliyur in Tamilnadu on June, 15, 1924; son of Sri Rajam Iyengar and Smt. Rajalakshmi; had his initial training in vocal music under Vidwan Rajam Iyengar of Vengarai;

later joined the Teachers College of Music of the Madras Music Academy and passed the course in 1944; recipient of a gold medal in the competition held by the Academy the same year; has to his credit a performing career of four decades; joined the Faculty of Performing Arts, Benares Hindu University, and rose to the position of Reader in Vocal Music; author of the 'Tyagaraja kriti sangrah' and 'Muthuswami Dikshitar kriti sangrah' in Devanagari script with a Hindi translation and notation in the Bhatkhande system of Hindustani music; has specialized in singing Hindi bhajans in their traditional tunes; member of the Advisory Experts Committee of the Music Academy.

Dr. (Smt) M. S. Subbulakshmi awarded to Vidwan Sri Srirangam R. Kannan the Certificate of Merit and a cash award of Rs. 500/-.

Dr. (Smt) M. S. Subbulakshmi then delivered her address as the President of the Sadas during the course of which she said :

வித்வத் ஸபை நிர்வாஹிகளே, வித்வான்களே, விதுஷிகளே, ரஸிகப் பெருமக்களே,

நமஸ்காரம்.

இந்த ஸதஸுக்குத் தலைமைதாங்கும் கௌரவத்தை எனக்களித்த வித்வத் ஸபையினருக்கு என் நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

வீணை விற்பன்னர் ஒருவருக்கு ''ஸங்கீத கலாநிதி'' விருதைச் சூட்டிய நற்பேறு எனக்கு வாய்த்திருப்பதில் விசேஷ மகிழ்ச்சி அடைகிறேன். இதில் 'விசேஷம்' என்னவெனில் வீணுவாத்யத்துடன் எனக்கு ஓர் உயிர் உறவு உண்டு. என் தாயார் ஷண்முகவடிவு அம்மாள் வீணை விதுஷி என்று சொல்லிக் கொள்ளும் பேறு இறைவனருளால் எனக்குக் கிட்டியிருக்கிறது,

எனக்கு மட்டுமின்றி, இசைக்கலைஞர் யாவருக்குமே, அதிலும் கமக ப்ராதனமான கர்நாடக ஸங்கீதத்தை அப்யஸிக்கும் அனைவருக்குமே வீணை உறு துணையாயிருப்பதாகும், கர்நாடக ஸங்கீத ராகங்களின் ஸ்வரங்களை வகை தொகை

யாக நிர்ணயித்து அவற்றின் நெளிவு சுளிவுகளை உள்ளபடி உணர்வதற்கு மெட்டமைத்த வீணையின் மீட்டுக்கள் அளப் பரும் உதவி புரிபவையாகும். கலைத் தெய்வமாம் ஸரஸ்வதி யின் திருக்கரத்தில் அமர்ந்த அருமை வாத்யம் வீணை. நாதமே உடலான பரமேச்வரனும் வீணாதர தக்ஷிணாமூர்த்தி யாய் நம் உள்ளம் கவர்கிறுன். அவரை ''எம் இறை நல் வீணை வாசிக்குமே'' என்பார் அப்பரடிகள். ''மிக நல்ல வீணை தடவி'' என்று ஸம்பந்தப் பெருமான் கூறுவார்.

மனிதக் குரலுக்கு இசைந்த ஒலிப்பண்பு கொண்ட வீணையில் பயிற்சி இருந்தால் வாய்ப்பாட்டுப் பயில்பவர் களும் நிரம்பப் பயன்பெறுவார்கள். பூஜ்ய முத்துஸ்வாமி தீக்ஷிதரவர்கள் மாத்திரமின்றி வீணை முனி நாரதரிடமிருந்து நேராக உபதேசம் பெற்ற ஸத்குரு த்யாகராஜ ஸ்வாமி களும் வீணை வாசித்துப் பாடியவரே என்று சொல்லக் கேட்டிருக்கிறேன். நாதோபாஸனையாலேயே முக்திபெறு வதைக் கூறும் ''மோக்ஷமுகலதா'' க்ருதியில் அவர் ''வீணா வாதந லோலுடௌ'' என்று குறிப்பிட்டுச் சொல்வது கவனத்துக்குரியது.

அந்த க்ருதியில் அவர் இசை விஷயமாகக் கூறியுள்ள இன்னோர் உண்மையையும் சுட்டிக் காட்ட விரும்புகிறேன், அதாவது.

''நீ ஸத்பக்தி ஸங்கீதஜ்ஞாந
விஹீநுலகு மோக்ஷமுகலதா?''

''உன்னிடம் உண்மையான பக்தியோடு கூடிய இசையறிவு இல்லாதாருக்கு மோக்ஷம் கிட்டுமா''? என்று கேட்கிறுர். இவ்வாறே ''ஸங்கீத ஜ்ஞாநமு பக்திவிநா'' முதலான பாடல்களிலும் பக்தியோடு கலந்து, கனிந்து, கரைந்த இசைப்புலமையே இனிமையான ஸங்கீதம் என்று ப்ர கடனம் செய்கிறுர். ஆகையால் ஸங்கீதத்தின் முக்யமான லக்ஷியம் பக்தியே என்ற உணர்வோடு அது பயிலப்பட வேண்டும். கலையழகு என்று தனியாக ஒன்று ராக ஆலா பனையிலும், லயவிந்யாஸங்களிலும், ஸ்வர ப்ரஸ்தாரங் களிலும் இருப்பது உண்மை. ஆயினும் ஓர் அளவுக்குள்

இவற்றை உட்படுத்தி இசையால் பக்தி அனுபவத்தைப் பழுக்கச் செய்துகொள்வதையே முடிவான நோக்கமாகக் கொள்ளவேண்டும். தான் அடையும் பக்தி அனுபவத்தை இசைமூலம் பிறருடனும் பகிர்ந்துகொள்ள வேண்டும். இன்றைய உலகத்தில் காணும் இன்னல்களும் தீமைகளும் நீங்கி நலம் பெருக பக்தியன்றி வேறு வழியில்லை. பக்தி வளர்ப்பதற்கு இசைபோல இனிய வழி எதுவுமில்லை. இசைக் கலைஞர்கள் பக்தி ஸங்கீதத்தின் மூலம் தங்களது ஆன்ம நிறைவைப் பெறுவதுமட்டுமின்றி, உலகிலும் பக்தி பரப்பும் பாக்யத்தை அடையவேண்டும். பாட்டு என்பது பதங்களாகவும், பண்ணாகவும் மட்டுமின்றிப் பரமனுடன் பேசுவதாக, பரமனுக்காகக் கதறுவதாக, அவனுடைய துணை கோரி உயிராழத்திலிருந்து கோரிக்கை விடுவதாக அமையவேண்டும்.

இசையம்சத்தை எளிதாக்கி அதன் மூலம் இறைவ னன்பை வலுப்படுத்தித்தருவது பஜனை அல்லது நாம ஸங்கீர்த்தனம். நாம ஸங்கீர்த்தனத்தில் ஈடுபடுபவர்கள் அனைவருக்கும் இறைவனிடம் எளிதில் தங்கள் சித்தத்தை லயம் செய்துகொள்ள இயல்கிறது. பெரியோர்களால் அற்புதமான பஜனை பத்ததி உருவாக்கப்பட்டு ஸநாதன தர்மத்தின் அங்கமாகியிருக்கிறது. என்னுடைய ஆசை-விஞ்ஞாபனம் என்றும் சொல்லலாம் - நம்முடைய வித்வத் ஸபையினர் வழக்கமான கச்சேரி கதாகாலக்ஷேபத்துடன் மாதமொருமுறை நாம ஸங்கீர்த்தன நிகழ்ச்சியும் நடத்த வேண்டுமென்பது. மக்களனைவரும் பின்னோடு சேர்ந்து பாடக்கூடிய முறையில் எளிமையான நாமாவளிகளுக்கு முக்கியத்வம் தந்து நிகழ்ச்சி அமைப்பது உசிதம். தாங் களும் பகவானைப் பாடமுடியும், அவனது குணங்களிலும் லீலைகளிலும் திளைத்தின்புற முடியும் என்ற உத்தம உணர்வை மக்களுக்கு ஊட்டுவது திவ்ய நாம ஸங்கீர்த் தனம். மக்கள் இந்தப் பேரானந்தம் பெற வித்வத்ஸபை உதவிபுரிய வேணுமாய்க் கேட்டுக் கொள்கிறேன்.

சனிவார பஜனை சிறப்பித்துக் கூறப்படுகிறது. மாதத்தில் இரண்டாவது சனிக்கிழமை பெரும்பாலோருக்கு

விடுமுறையாக உள்ளது. அன்று மாலை வித்வத்ஸபையின் ஆதரவில் அகண்டநாம பஜனை நடத்தலாம்.

நாமாவளிகளுக்கு இடையிடையே பாடும் கீர்த்தனங்களில் புரந்தரதாஸர், அன்னமாசார்யர், மும்மூர்த்திகள், ஸ்வாதித் திருநாள், ஸதாசிவ ப்ரஹ்மேந்த்ராள், நாராயண தீர்த்தர், பத்ராசல ராமதாஸர் முதலியவர்களின் பாடல்களோடு, ஆழ்வார் பாசுரம், நாயன்மார் தேவாரம், திருவாசகம், பட்டினத்தார், தாயுமானவர், அருணகிரிநாதர், ராமலிங்க சுவாமிகள், கோபாலகிருஷ்ண பாரதியார், அருணாசலக் கவிராயர், மகாகவி பாரதியார், பாபநாசம் சிவன் ஆகியோரின் தீந்தமிழ்க் கீதங்களும் இடம் பெற்றால் ரஸமாயிருக்கும். கற்பதற்கு எளிதான மீரா, துளஸிதாஸ், ஸூர்தாஸ், கபீர்தாஸ் முதலியோரது பஜன்களும் துகாராம் போன்றோரின் அபங்கங்களும். ஜயதேவர் அஷ்டபதியும் இடையிடையே சுடர்விட்டால் சுவை மேலும் கூடும்.

பலப்பல ஆண்டுகளாக சாஸ்த்ரீய ஸங்கீத வளர்ச்சிக்குத் தென்னகத்தில் தலையாய தொண்டு புரிந்துவரும் ஸங்கீத வித்வத் ஸபைக்கு என் அஞ்சலியை அளிக்கிறேன். ஸ்ரீ கே. வி. கிருஸ்ணஸ்வாமி அய்யர் முதலான இதன் ஸ்தாபகர்களுக்கும், பிற்பாடு இதை உன்னத நிலைக்கு வளர்த்துக் காத்த பெரியோர்களுக்கும், இன்று இப் பணியைத் தொடர்ந்து செய்துவரும் அன்பர் பெருமக்களுக்கும் என் வணக்கத்தைத் தெரிவித்துக்கொள்கிறேன். மானுடர்களுக்கு 'அத்ருஷ்டம் அடிக்கிறது', 'யோககாலம்', 'சுக்ர தசை' என்றெல்லாம் சொல்வதுபோல ஸ்தாபனங்களுக்கும் வளப்பமான பருவங்கள் இருப்பதாகத் தெரிகிறது. ஸ்ரீ டி. டி. வாஸு அவர்கள் தலைமை ஏற்ற பின் வித்வத் ஸபைக்கு அப்படிப்பட்ட சுக்ரதசை அடிப்பதாகவே நினைக்கிறேன். நமது பேரன்புக்குரிய அவரது தந்தையார் ஸ்ரீ டி. டி. கே. அவர்களுடைய கூர்மையான புத்தி, உயர் பண்பு ஆகிய இரண்டையும் குறைவறப் பெற்றுள்ள ஸ்ரீ வாஸுவின் தலைமையில் வித்வத் ஸபை மேன்மேலும் வளர்ந்தோங்கப் பிரார்த்திக்கிறேன்.

இவ்வருஷ 'ஸங்கீத கலாநிதி'யான வீணை வித்வான் மைஸூர் ஸ்ரீ வி. துரைசாமி அய்யங்கார் அவர்கள் உண்மையாகவே ஸங்கீதக் கலையின் நிதியாக விளங்குபவர். இளம் பருவத்திலிருந்தே முன்னணி வித்வானுக இருப்பவர். தூய பத்ததியில் கர்நாடக இசையை வளர்த்து உலக நாடுகள் பலவற்றில் பரப்பி அரும்பணி ஆற்றியிருப்பவர். வித்தையோடு சேர்ந்திருக்க வேண்டிய அரும்பண்பான விநய ஸம்பத்தும் நிறைந்தவர். டாக்டர், பத்மபூஷண் முதலிய சிறப்புப் பட்டங்களைப் பெற்றுள்ள அவருக்கு வித்வத் ஸபையும் சிறப்புச் செய்வது குறித்து மிகவும் பெருமைப் படுகிறேன்.

ஸங்கீத கலாநிதி ஸ்ரீ வி. துரைஸ்வாமி அய்யங்கார் அவர்களின் நீண்ட நல்வாழ்வுக்கும், நீடித்த ஸங்கீத ஸேவைக்கும் நாதப்ரஹ்மத்தை ப்ரார்த்தித்துக் கொள்கிறேன்.

Sangita Kalanidhi Dr. Semmangudi R . Srinivasa Iyer, Sri K. Chandrasekharan and Vidwan Sri K. P- Sivanandan offered felicitations to Sangida Kalanidhi Dr. V. Doreswamy Iyengar and the Vidwans who received certificates of merit. The recipients of the awards thanked the Academy for the honour done to them.

Sri. S. Natarajan, Secretary, introduced the musicians who had participated in the different concerts of the festivals and had been adjudged as deserving of special awards, The president of the Sadas gave away the awards (vide list elsewhere).

Sri P. S. Ramachandran, Member, Executive Committee, introduced the winners of the various music competitions held during the conference and the President gave away the prizes to the successrul candidates (vide list elsewhere).

Sri T. V. Rajagopalan, Trustee and Correspondent of the Teachers College of Music, introduced the winners of the various college prizes, and the President of the Sadas gave away the prizes.

Sri K. Hariharan, Trustee, proposed a Vote of Thanks.

—o—

Prizes for Competitions & Concerts 1984-85

	Name of Prize	Donors	Winners	
1.	Divya prabandham, Lingappa Naidu Garu's Kirtanas & Tevaram - 'Sri Vijayaraghavalu Naidu Memorial Prize	Endowed by Vijayaraghavalu Memorial Religious and Charitable Trust, Sirkali	I Prize :	B. Lalitha
			II Prize:	Varalakshmi Rajagopalan
2.	Tamil Songs-The Amarar Kalki Prize	Endowed by Sri T. Sadasivam	II Prize:	R. Abhiramasundari
3.	S. A. Venkatarama Iyer prize for Mridangam	Endowed by Smt. (Dr.) S.A.K. Durga	I Prize:	J. Annaji Rao
			II Prize:	S. Krishnarajan
4.	Syama Sastri Kritis Sri Uttaram Thamba Satchidananda Prize	Endowed by Sri V.S.S.K. Brahmananda of Jaffna, Ceylon	I Prize:	Geetha Krishnan
			II Prize:	Varalakshmi Rajagopalan
			III Prize :	M.V. Usha
5	Purandaradasa Padas	Endowed by Sri V.S.S.K. Brahmananda, Jaffna	I Prize :	A.S. Vijayalakshmi
			II Prize :	R. Radhika
			III Prize:	G. Gayatri

6.	Rajalakshmi Jagannarayan Prize for Tulasidas Songs	Endowed by Sri S. Jagannarayanan	Not Awarded
7.	Smt. Alamelu Vishvanathan Prize for Papanasam Sivan's Songs	Endowed by Sri Balasubramaniam & Kum. Lakshmi Vishwanathan	I Prize : R. Mallika II Prize: Y. Bhagyalakshmi III Prize : R. Gayatri
8.	Prize for G.N.B's Songs	Endowed by Dr. Sinnathambi of Ceylon	Not Awarded
9.	Vocal Music - Ladies – T. R. Venkatarama Sastri Memorial Prize	Endowed by Sri T.V. Rajagopalan	I Prize : Susheela Krishnamoorthy II Prize . G. Gayatri
10.	Vocal Music - Gentlemen - Sangita Kalanidhi G.N.B. Memorial prize	Endowed by Smt. Rajeswari Ranga-nathan	I Prize . Not Awarded
11.	Veena Dhanam Memorial Prize for Veena	Endowed by late Sri M. Sudarshanam Iyengar	I Prize : G. Lalitha II Prize : S.N. Ramesh
12.	Tyagaraja Kritis Vedagiri Prize	Endowed by Smt. Lakshmi Vedagiri	I Prize : Suseela Krishnamoorthy II Prize G. Gayatri III Prize : N. Subramanian
13.	Sanskrit compositions Dr. V. Raghavan Memorial Prize	Endowed by Smt. Priyamvada Sankar	Not Awarded
14.	U. Ramachandra Rao memorial Prlze for Meera Bai Songs	Endowed by Sri U. Ramesh Rao	Not Awarded

15.	Dikshitar Kritis-Bhikshandar Koil Rajagopala Pillai Memorial Prize	Endowed bh Smt. Sarada Natarajan	I Prize : N. Vijayalakshmi II Prize : Abhiramasundari III prize : Susheela Krishnamurthy Consolation Prize : K. Srinivasa Kumar
16.	Maharaja Svati Tirunal Compositions Murthy Memorial Prize	Endowed by the R.K. Murthy Memorial Committee	I Prize : R. Ashok II Prize : N. Vijayalakshmi III Prize : S. Subramaniam
17.	Modern compositions L. Muthiah Bhagavathar Memorial Prize	Awarded by the Executive Committee of the Music Academy	I Prize : Varalakshmi Rajagopalan II Prize : R. Abhiramasundari
18.	PALLAVI Singing Dr. Sankara narayana Iyer Memorial Prize	Dr. S. S. Krishnan	I Prize : Susheela Krishnamurthy II Prize : G. Gayatri
19.	Prize for Tamil Devotional Songs	Endowed by Sri V, Natarajan	I Prize : B. Lalitha
20.	T. Chowdiah Memorial Prize for Varnam	Endowed by Sri V. Sethuramiah and Sri R. K. Venkatarama Sastri	I Prize: Y.Bhagyalakshmi

			II Prize : Varalakshmi Rajagopalan III Prize : G. Gayatri Consolation Prize: S. V. Krishnan
21.	Kasturi Ranga Iyengar Memorial Prize for Violin	Awarded by 'The Hindu'	I Prize : G. Chandramoul
22.	Award for the best rendering of Lingappa Naidu Garu's Kritis	Endowed by Sri V.Ramachandra Naidu, Sole Trustee of Vijayaraghavalu Naidu Memorial Trust	I Prize : Nitya Sri
23.	Sri Thambirajan Shastyabdapurti Prize & Shield for School Children for the best rendering of the compositions of well-known composers	Endowed by Smt. Meenakshi Shankar & Smt. Kanaka Kadambi	Boys I Prize: K. Ramakrishnan II Prize : S. Swaminathan Girls : I Prize : Nitya Sri & Savita Rajagopal
24.	Mayuram T. R. Viswanatha Sastri Memorial endowment for general proficiency	Endowed by Teear Vee Trust	Susheela Krishnamurthy
	Sangita Kalanidhi Musiri Subramania Iyer Memorial Award	Endowed by Sri. C. V. Narasimhan	Sangita Kalanidhi Dr. Mysore V. Doreswamy Iyengar

CONCERTS :

Name of Award	Donors	Winners
1. Yogam Nagaswamy Award for a Senior Vocalist	Endowed by Smt. Yogam Nagaswamy	Sri T. N. Seshagopalan
2. Dr. Raja Sir Annamalai Chettiar Memorial award for one or more talented musicians	Endowed by his daughter Smt. Unnamalai Achi	Sri C. S. Murugaboopothy Smt. Mani Krishnaswamy Sri U. Srinivas
3. T.T.K. Trust award for meritorious musicians	T. T. K. Trust	Sri B. Rajam Iyer Sri Madirimangalam Ramachandran Sri Srirangam Kannan
4. Sri P. Obul Reddy and Smt, P. Gnanambal's award for the best rendering of Tyagaraja kritis in monthly concerts.	Endowed by Sri P. Obul Reddy	Not awarded
5. Sarada Krishna Iyer Memorial award for Mid-year concerts	Endowed by Justic V. R. Krishna Iyer	Sri Ayyalore Krishnan
6. Veenai Shanmugavadivu Memorial award for a Veena player	Endowed by M.S.S. Ladies Felicitation committee	Smt. Ranganayaki Rajagopalan
7, Smt. M. L. Vasanthakumari prize for young outstanding student of music (Vocal and instrument)	Endowed by Dr. R. Madhav	Not awarded

8. N. V. Raghavan Memorial award for a Senior violinist	Endowed by Smt. Indira Rangaswamy	Smt T. Rukmani
9. Smt. Pankajam Rajam Award for a musician.	Endowed by Smt. Pankajam Rajam	Sri Valangaiman Shanmuga Sundaram
10. Vissa Satyavathamma Award for best Veena Artiste	Endowed by Vissa Krishnamurthy Brothers	Not awarded
11. M. D. Ramanathan Award for one male and one lady sub-senior vocalist.	Endowed by Dr. Fredric Lieberman ...	Sri Mohan Chander Smt. Rama Ravi
12. Sulamangalam Vaidyanatha Bhagavathar Memorial award for a Harikatha Performer	Endowed by Sri M. Rammohan	Venkataramana Rao
13. Smt. M. S. Sivakamuammal prize for the best Artiste in Violin	Endowed by Smt. M. S. Sivakamuammal	Sri Mysore Nagaraj
14. Lakshmi Sundaram Award for a talented Veena Artiste	Endowed by Smt. Janaki Lokanathan	Not awarded
15. P. R. Chari Endowment for the best Pallavi singing during monthly concerts.	Endowed by Smt. Janakam Chari	Not awarded
16. V. T. Krishnamachari Memorial Award for Harikatha	Endowed by Sri V. K. Rangaswamy	Smt. Kamala Murthy

17.	D.K. Pattammal Award for young lady Vocalist	Endowed by D. K. P. Ladies Felicitation Committee	Kum. Kalyani Panchapakesan
18.	T. V. Subba Rao Memorial Award for the best Junior/Sub-Senior musician	Endowed by Smt. T. V. Manjula	Sri Neyveli Santhanagopalan
19.	Sri K. R. Sundaram Iyer Shashtyabdapurti award for best sub-senior musician.	Awarded by Sri K. R. Sundaram Iyer Shashtyabdapurti Trust	Smt. Rita Rajan
20.	Naum Lichtenberg Prize for a violinist/Junior/Sub-Senior	Endowed by Dr. Johanna Spector, New York	Kum. Narmada Gopalakrishnan
21.	Palani Subramania Pillai Memorial Prize.	Endowed by Sri Mahalingam Kolappan of South Africa, Disciple of Sri A. V. Raghu Prasad	Smt. Sumathi Ram Mohan Rao
22.	Sri Coimbatore Ramaswamy Award for Junior Mridangist	Endowed by Mridanga Vidvan Coimbatore Sri N. Ramaswamy Pillai	Sri Umayalpuram Mali
23.	Padmasree P. N. Rajam Ramaswami award for Vocalist for best rendering of Sanskrit Compositions	Endowed by Padmashree Rajam Ramaswamy	Smt. R. Vedavalli
24.	Padmasree Rajam Ramaswami award for Vocalist for best rendering of Tamil compositions.	Endowed by Padmashree Rajam Ramaswamy	Not Awarded

25	Nyayapathi Ranga Mannar Award	Endowed by Sri N. V. V. J. Swamy, U.S.A.	Sri Vijay Siva
26.	Sri K. S. Ramaswamy Shashtyabda-purti award for a promising artiste	Endowed by Smt. Akhilandeswari & Kum. Chi.ra	Smt. Sushila Raman
27.	Abhiramasundari award for a Violinist Junior/Sub-senior.	Endowed Late Violinist Abhiramasundari	Sri S. D. Sridhar
28.	Nyayapathi Sriranganayakamma award for deserving junior artiste	Endowed by Sri N.V.V.J. Swamy, U.S.A.	Smt. Sukanya Prabhakar
29.	Dr. Henry Cowell Prize for the best junior mridangist.	Endowed by Dr. Henry Cowell, U.S.	Sri V. Ramaiah
30.	Chellapally Ranga Rao award for a deserving Veena player.	Endowed by Sri Chittibabu	Not awarded
31.	Semmangudi Nerayanaswamy Aiyar memorial award for junior violinist	Endowed by Sri V. Panchapakesan	Sri M. R, Gopinath
32.	Lalgudi V. R. Gopala Iyer award for Musician-Junior/Sub-senior	Endowed by Lalgudi Sri G. Jayaraman	Sri V. L. Kumar
33.	V. R. Sambasiva Iyer Memorial award for Musician-Junior/Sub-senior	Awarded by Sri S. Natarajan	Sri M. A. Krishnaswamy
34.	Semmangudi Narayanaswamy Iyer memorial award (II Prize)	Endowed by Sangita Kalanidhi Semmangudi Sri Srinivasa Iyer	Not awarded

35. Sri S. Ramaswamy Shashtyabdapurti endowment award	Endowed by S. Ramaswamy Shashtyabdapurti Trust	Smt. Sakuntala Narasimhan

TALKS & DEMONSTRATIONS :

1. Dr. Raghavan Shashtyabdapurti Endowment Lecture	Endowed by Dr. V. Raghavan Shashtyabdapurti Committee	Smt. (Dr) S. S. Janaki
2. Suryakanthamma Memorial award for best demonstration.	Endowed by Sangita Kalanidhi Sri M. Balamurali Krishna	Kum. Satyavathi
3. Award for the best paper, talk etc. at Experts Committee.	Endowed by Sri A. C. Rangarajan	Mr. Ajit Singh Paintal

COLLEGE:

1. K.V.K. Iyer Memorial studentship in the Academy's College	Endowed by Sri G. T. Sastri	Kum. M. Revathi
2. Raja Sir Annamalai Chettiar Prize in the Academy's College for Practical	Endowed by Raja Sir Annamalai Chettiar and Raja Sir M. A. Muthiah Chettiar	Smt. Usha Srinivasan
3. R. N. Sharma Memorial Prize in the Academy's College for Theory	Endowed by Smt. T. Alamelu Ammal	Smt. Usha Srinivasan

The role of Sanskrit in the Development of Indian Music

(Dr. V. Raghavan Shashtyabdapurti Endowment Lecture)

S. S. JANAKI

Director, Kuppuswami Sastri Research Institute, Madras.

In the first instance I am thankful to the organisers of the Music Academy for giving me this opportunity to present before you all an important but large topic of the "role of Sanskrit in the development of Indian Music"—a topic whose different phases and contours have been dealt with by Dr. Raghavan himself in many articles and monographs. It is indeed my privilege and pleasant duty to deliver this Endowment Lecture associated with my guru Dr. Raghavan, whose multi-faceted personality, encyclopaedic range and versatility in Sahitya and Sangita are too well-known. Before starting on the topic I would like to pay my homage to Prof. Raghavan by rendering three verses of mine on him—

असंशयं कोकिलो यः कमलापुरभूषणः ।
[a]सरोजभूषणोपेतः भासते गुरुपुङ्गवः ॥
सर्वाङ्गीणं तावकमनितसाधारणं हि वैदुष्यम् ।
कर्मयोगसंयोगात् हाटकमिव भाति गन्धरूपाढयम् ॥
ललितकलालय [a]कमलविभूषण कविकुलतोषण विधुरविनाशन ।
प्रथितगवेषक विदितसदाफल लसति सदा तव धवलयशो दिशि ॥

Now I would like quickly to trace the role of Sanskrit in the building up of the theoretical and practical aspects of Indian Music. For the demonstration on the lakṣya side I have the assistance of my friends—Vidvan B. Krishnamurthi, Vidwan S. Rajam (and his students Narmada, Sowmya, and Gayatri) and Vidushi Suguna Varadachari.

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a. The title 'Padmabhushana'.

I. The history of the evolution of Indian Music covers of course a very long period and has undergone many changes due to political, sociological, and other reasons. For purpose of treatment of the subject the entire history may be said to have approximately six phases–the Saman music, the Gāndharva system, the synthesised common old Indian Music, the Hindusthani-Carnatic division, and the modern development of both the systems on somewhat different lines of style. To a true student and savant of this hoary art in this ancient country, a full development through a period of more than 4,000 years seems absolutely necessary. Nor is such a knowledge or critical appreciation of all the elements of this art in their historical perspective without significance for a study of present-day music. The role of Sanskrit during this long period of continuous musical history and tradition is indeed of basic and considerable importance. The ample material in Sanskrit with reference to both the Lakshana and Lakshya aspects throws much light on the many distinct strands in the rich and complex structure of our music.

II. The earliest music of India is in the chants of the Sāma Veda, a work of more than 4000 years ago. Sāman recitation, as part of sacrificial ritual and mystic exercises is frequently mentioned in the Brāhmanas, Āranyakas, Upanisad, etc, (for example—Taittirīya Brāhmaṇa III. 12. 9. 1; Śatapatha Brāhmaṇa XI. 5. 83; XII 3. 4. 9; Aitareya Brāhmaṇa V. 32. 1; Aitareya Āraṇyaka III 2. 3; Chāndogya Upaniṣad I. 3. 7; III. 3. 1. 2 etc.). These texts also refer to the Sāman-chanters like Sāmaga and Sāmaśravas. The fact that Sama chanting[1] is the basis for Indian music has been mentioned by all musicologists dealing with the history of Indian music. The Sāman notes are well known to be in a descending series (*nidhana-prakṛtis*). The exact svarasthānas of Sāmagāna being slightly different from the corresponding notes of the

1. See 'Sāma Veda and Music' by Dr. V. Raghavan, in Journal of Music Academy Vol. 33 1962. pp 127-33 for a succinct account of Sāman-recitation technique; also Dr. S. Sita, J. of Madras University, Vol. XLIII- Jan. - July 1971. More recently Prof. G. H. Tarlekar has brought out a collected bibliography of articles with comments on the subject, entitled "Saman Chants - A Review of Research "(Baroda, 1985).

present-day music, scholars are not agreed on the exact melody-type current now that may be equivalent to Sāmagāna. Some theorists hold that there are shades of Kharaharapriya or Bhairavi, or a derivative thereof. According to the late Dr. T. S. Ramakrishnan, a specialist in the Sangita-sampradāya-pradarśinī, the Sāman scale is the present-day 10th mela Nāṭakapriyā or Naṭābharaṇam, but without Madhyama and Pañcama. He also quotes the Sampradāya-pradarśinī's view-point that the third mela Gānasāmavarāli is derived from Sāman music. The correspondence of Sāman music with the present-day musical scale is still problematic and an open question.

The term 'Saṅgīta' comprehended in ancient Indian texts like Bharata's Nāṭya Śāstra the three related fields of vocal music, insstrumentation and dance. Besides vocal singing, instrumental music also formed part of the Vedic sacrifices, especially the more important occasions like Aśvamedha, and Mahāvrata. The Viṇā[2] or lute is of great antiquity and it has been praised in the Vedic literature as the very embodiment of beauty and prosperity. The reference to Vīnā in the context of some higher *upāsanās* adds to its spiritual and esoteric significance. For example while giving the details of the dedicated worship of speech (*Vāk*), the human body, which is the medium through which the *upāsanā* is conducted, is compared to a lute (Aitareya Āraṇyaka III. 2.5). The text here works out a full correspondence of the body conceived as the divine Vina (Daivī Vīṇā), after which the wooden lute improvised by man (kāṣṭhā-nirmita-mānuṣī Vīṇā) seems to be modelled.

अथ खल्वियं दैवी वीणा भवति । तदनुकृतिरसौ मानुषी वीणा भवति ।

The full comparison of the divine and human Vinas in this connection brings out the similar features between them, the diffe-

2. On the evolution of Vina from ancient himes and its different types see 'The Vina' by Dr, Raghavan in the Souvenir of the 20th Conference of Music Academy, 1946

rent parts of the Vina as known even in those remote ages, and also reiterates the keeping of the Vina in vertical position while playing. The following is the concordance as given in the text—

Body as Daivī Vīṇā	*Mānuṣī Vīṇā*
śiras (head)	śiras[3] (the top portion)
udara (belly)	ambhaṇa (sounding board in the centre)
jihvā (tongue)	vādana (plectrum)
angulyaḥ (fingers)	tantryaḥ (strings)
svaras (ṣaḍja etc. produced by the human offort)	svaras (ṣaḍja etc. produced by plucking)
sparśāḥ (consonants)	sparśāḥ (contacting of fingers with strings)
śabdava tī (produces sounds)	śabdavatī (produces musical sounds)
tardmavatī (body is tight and well stitched by the cords of veins)	tardmavatī (is tight with the strings)
lomaśena carmaṇā apihitā (covered wirh a hairy body)	lomaśena carmaṇā apihitā (covered with a hairy hide)

Regarding the last item above, the text adds that in days of old it was the custom to cover the vina with a hairy thick hide—

लोमशेन ह वै चर्मणा पुरा वीणा अपिदधति ।

Sāyaṇa adds here that although this custom is not prevalent during his own time it was the practice in days of yore in the celestial world.

इदानीमत्र चर्मापिधानाभावेऽपि पूर्वलोके देवलोकादौ तद्विद्यत इति द्रष्टव्यम् ॥

3. Sāyaṇa commenting on this word says that this is the gourd-like upper part of the vertical Vina that is held slantingly by the singer so as to touch his left shoulder.

The Aitareya Āraṇyaka concludes this *upāsanā* by the *phalaśrut*: that whoever does the *upāsanā* in this manner, obtains versatility and eloquence and his fame is spread all over the earth.

स यो हैतां दैवीं वीणां वेद श्रुतवदनो भवति, भूमिप्रास्य कीर्तिर्भवति, यत्र क्वचाऽऽर्यावाचो भाषन्ते विदुरेनं तत्र ।

Several Vina - types are mentioned in the Vedas - like Vāṇa, Karkari and Kāṇḍa. Of Vāṇa we have the information that it consists of a wide plank of Udumbara wood with hundred strings (होता वाणम् औदुम्बरं शततन्तुमुभाभ्यां परिगृह्य - Taittirīya Saṃhitā 7.5. 9.2) and that there are seven *dhātus* in it (Ṛgveda X. 32.4). Sāyaṇa takes the *Dhātus* as the seven *svaras* (वाणस्य वाद्यस्य सप्तधातुर्निषादादिसप्तस्वरोपेत:)

The other instruments known in the Vedic period are the flute-types, Nāḍī and Tūṇava; cymbal Āghāṭī to accompany dancing (Ṛg Veda X. 146.2); Drums like Āḍambara ar Lambana, Dundubhi and its special type, Earth drum or Bhūmi Dundubhi (made by digging a hole in the ground and covering it with a hide and Vanaspati). There are also other obscure instruments like Gargara, Godhā, Talava, Piṅgā, and Bakura. A systematic study of the instruments as referred to in the Vedic period and their identification will be a fruitful matter of investigation.

III. The primary treatise and song(s) derived from the Sāma Veda are named Gāndharva Veda (or s'āstra) and Gāndharva Gāna reapectively. The New Catalogus Catalogorum Vol. V (Madras University, 1969) gives a few manuscripts with the titles Gāndharva tantra (or s'āstra). They seem to be a mixture of āgamic, musical and devotional content. For example there is a work 'Gāndharvarāgamantra' prescribing rules for worshipping the Gāndharva Viśvāvasu for begetting a female progeny. The Itihāsa-Purāṇa literature contains references to a Gāndharva Veda in general terms. According to the Tantra 'Yamalāṣṭaka' the Gandharva Veda is a treatise in 36,000 Anuṣṭubh verses [4].

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4. See Note 1,p. 6 Preface to G.O.S. ed. of Bharata's Nāṭya Śāstra, Vol. I 1926 edition.

गान्धर्ववेदः षट्त्रिंशत्सहस्रग्रन्थसंमितः ।
यत्र सप्तस्वरोत्पत्तिकथनं परिकीर्त्यते ॥

In the Mahābhārata, Vana, Tīrtha [yātıā parva (critical ed. III 89.22, verses 14-4) Arjuna is said to have studied music, dance, Sāma Veda, instrumental music and Gāndharva Veda from the Gāndharva Citrasena, son of Viśvāvasu. Here the reference may be to a particular treatise or 'the knowledge of music' in general. The earlier epic Rāmāyaṇa refers to Gāndharva more than once as referring to music.

There are again the seven types of Gāna (Saptarūpa or Saptāṅga), or even a larger number, mentioned in texts like the Nāṭya Śāstra (N.Ś.) of Bharata, said to have been derived from the Sāma Gīti. The seven forms are - Sāma, Pāṇikā, Aparāntaka, Ullopya, Prakarī, Oveṇaka and Uttara. It is noteworthy that the Yājña-valkya Smṛti(Yati Prakaraṇa, Yogābhidhāna, vv. 110–115–Ananda-srama ed. pp.990 ff) mentions these forms as 'Brahmagītikās' set by Dakṣa Prajāpati and as means for spiritual enlightenment.

ऋग्गाथाः पणिका दक्षविहिता ब्रह्मगीतिकाः ।
गायन्त्रेतत्तदभ्यासकारणान्मोक्षसंज्ञितम् ॥

Besides the mythological Dakṣa Prajāpati, an ancient writer on music of this name is known, as Dr. Raghavan has pointed[5] out, from a unique reference by Siṁhabhūpāla in his commentary on Saṅgītaratnākara, Svara Chaper[6],

स्वेच्छया षड्जावस्थापनमङ्गीकृत्यैव दत्तिलदक्षप्रजापत्यादयः अवधानं गान्धर्वाङ्गत्वेन अङ्गीचक्रुः । × × दक्षप्रजापतिरपि-

अवधानानि गान्धर्वं पश्चात्स्वरपदादयः ।
अवधानातिरेकेण त्रिविधं नोपपद्यते ॥

5. 'Early Names in Sangita Literature', Journal of Music Academy, Vol. III; also in Sangeet Natak Akademi Bulletin No. 5 p. 27
6. P. 109 Vol. I Adyar ed.

An important point arising from this citation is that according to Dakṣa 'avadhāna' or 'contemplative concentration' is a chief constituent of Gāndharva or Music. This is reiterated in the Dattilam also (prayuktaś cāvadhānena gāndharvam abhidhīyate - verse 8), an early treatise on Music. It may be noted that the Dattilam refers to Music as Gāndharva Śāstra, that was first given to Nārada by Brahmā.

गान्धर्वं नारदादिभ्यः प्रत्तमादौ स्वयम्भुवा । and
गान्धर्वशास्त्रसंक्षेपः सारतोऽयं मयोच्यते ॥

In his definition of Gāndharva, Bharata (N.Ś. XXVIII. 8-11) traces the common characteristics between the Sāman rendering and later music, gives the etymology of the word 'Gāndharva' and the sense in which this term was applied in the early centuries of the Christian era. As is his wont, the commentator Abhinavagupta (A. G.) explains fully the implications in this context. In verse 8 Bharata says that the type of music performed on different stringed instruments *is to be included in the Gāndharva-type* "that is characterised by svara, tāla and pada".

यत्तु तन्त्रीकृतं प्रोक्तं नानातोद्यसमाश्रयम् ।
गान्धर्वमिति तज्ज्ञेयं स्वरतालपदात्मकम् ॥

The expressions 'Gāndharvamiti tajñeyam' have been understood by Manomohan Ghosh (in his translation of N.Ś) and E.Te Nijenhuis (in her commentary to her edition of Dattilam, Leiden, 1970 p. 63) that the music played on the stringed instrument, is "to be known as Gāndharva" (Gāndharvam iti). But I have rendered this expression as "included in the Gāndharva" (Gandharvamiti as a single compound word) based on the Abhinavabhāratī (A. Bhā)- गान्धर्वो मितिर्मानं वर्तनम् अन्तर्भावो यस्य गान्धर्वे, तदन्तर्लीनमिति यावत्- p. 5. G.O.S. Vol. IV). Now, why is only the stringed music brought under the Gāndharva? This is because the whole system of music is envisaged by Bharata as only a part of the drama-presentation.

न हि नाट्यमनाश्रित्य किञ्चिदपि प्रवर्तते । गानस्यापि नाट्यानुसारेण उपयोगात् - A. Bhā. Ibid.

In the dramatic representation, especially in the contexts of the prelude (Prastāvanā) and Dhruvā songs, stringed instrumentation is important and Vocal singing is only its accessory.

नानातोद्यनिरूपणसमाश्रयं यस्य, तानि हि तद्गतं रूपमुपकारतया आश्रयन्ते तेन तदेव प्रधानं, तच्च गान्धर्वमिति । × × ततमध्ये एव गायको गणितः सपरिग्रहः । इह चैतदर्थमेव तन्त्रीकृतम् इत्युक्तं, तन्त्रीप्रधानमित्यर्थः ।

Giving the etymology of 'Gāndharva' Bharata (verse 9) says that "the singing is so called because it is much desired by, and pleasing to the gandharvas". Therefore the name 'Gāndharva' is significant.

अत्यर्थमिष्टं देवानां तथा प्रीतिकरं पुनः ।
गन्धर्वाणां च यस्माद्धि तस्माद्गान्धर्वमुच्यते ॥

A.G. clarifies here some doubts which arise in our mind regarding the similarity between Sāma Giti, the source and the Gāndharva developed from it. Truly the musical aspect of these two types is not the same. So, where is the necessity for mention ing the two together?

सामभ्यो गीतमिति कथितं, सामानि चात्र कारणकारणानि । गान्धर्वं हि सामभ्यस्तस्माद्ध्रुवं गानं न तुल्ये स्वराद्यात्मकत्वे, गानं गान्धर्वेऽन्तर्भूतमिति का भाषा ?

The answer to this is that although there is no structural similarity between Sāma and Gāndharva, the fruit of the rendering of both these musical types is the same, namely that they lead to Moksha by contributing to unique bliss. In fact such unique music

is the proper sacrifice offered to gods without expending material wealth; truly the Supreme Being is delighted more with this divine music rather than the Purāṇic reading or exposition and Yogic practices.

× × तेन प्रकारेण प्रतीतेरपवर्गोचित-आनन्दस्वभावविशेषेण आवर्जितमित्यपवर्गफलत्वं दर्शितम्। तथातिक्रान्तं धनादिनिरपेक्षं चेदं देवानां यजनं यथा पुराणयोगादिभ्योऽधिका प्रीतिर्गान्धर्वाच्छङ्करस्येति।

The singing is not only pleasing to the gods but also to the singer; he acquires unique pleasure on account of his deep involvement and inward concentration.

गन्धर्वाणामिति प्रयोक्त्रुपलक्षणम्; तेन ह्यत्यन्तं संवित्प्रवेशलाभेन तु गातुः फलयोगो गन्धत्वात्।

— A. Bhā. p. 6

It may be noted that 'Gandha' is used here in the secondary sense of 'delight'. The above etymology of 'Gāndharva' from 'gandha' would support the derivation in the lexicon Śabdakalpadruma that Gandharva is one who obtains inward delight in hearing vocal and instrumental music.

गन्धं सङ्गीतवाद्यादिजनित-प्रमोदं अर्वति प्राप्नोतीति गन्धर्वः।

A. G. gives an alternate derivation also in this context—

अत्यर्थमिष्टं देवानामित्यनेन गां वाचं धारयतीति गान्धर्वम्।

According to this vague explanation Gāndharva is that which sustains in itself all words-perhaps all musical and ordinary words.

As recorded by A. G. another commentator on the Nāṭya Śāstra, the Ṭīkākāra, gave a fanciful etymology that Gāndharva comprehends vocal, types of playing on instruments, voice and instrumentation.

"गेति गेयं विदुः, घेति धातुः प्रवादजमिति वाक्यस्य संज्ञेति, रेफस्तु वाद्यस्योपलक्षणं काकुप्रवादनमिति वा"। तदेवं निर्वाचनात्पर्यायेण श्लोक इति टीकाकारः।

After giving this syllable-etymology (Aksharanirukti) according to Ṭīkākāra, A. G. adds that this meaningless derivation of Gāndharva need not be commented upon.

In a later context, under the Dhruvā Songs (G.O.S. ed. Vol. IV. pp. 394–6), Abhinavagupta goes into details regarding the difference between Gāndharva and Gāna. As these are not necessary in this outline - history, they are not mentioned.

The Saṅgītaratnākara, in the Prabandha - Chapter (verses 1, 2) gives a slightly different conception of Gāndharva and Gāna.

अनादिसम्प्रदायं यद् गान्धर्वैः सम्प्रयुज्यते ।
नियतं श्रेयसो हेतुस्तद्गान्धर्वं जगुर्बुधाः ॥

According to Śārṅgadeva Gāndharva is the music coming down in a long tradition from time immemorial and contributing supreme bliss. As opposed to this is Gāna, a mortal composition in Deśī rāgas for delighting the general public.

Kallinātha[7] offers the further clarification that Gāndharva is classical (*mārga*) and with no human association (*apauruṣeya*) like Veda; Gāna is Deśī and *pauruṣeyu.*

Thus about the Gāndharva raised to the status of a Veda or Upaveda, we have only some general information and references.

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[7] गान्धर्वं मार्गः, गानं तु देशी इत्यवगन्तव्यम् । अनादिसम्प्रदायमित्यनेन गान्धर्वस्य वेदवद् अपौरुषेयत्वमिति सूचितं भवति । गानं तु वाग्गेयकारादिपरतन्त्रत्वात् पौरुषेयमेव ।

The Gāndharvas figure in the early Vedic literature but not in connection with music. The Ṛg Veda speaks mostly of one Gāndharva, and it is only in the later epics and purāṇas, that the Gāndharvas figure as a class of beings. It is noteworthy however that in the Ṛg Veda, the Gāndharva is called 'Viśvāvasu' in some instances. It is interesting that a Viśvāvasu is referred to in the beginning of Saṅgītaratnākara as one of the early authorities in Music (Vāyur Viśvāvasū Rambhā). There are also three verses as from Viśvāvasu, on the question of the number of Śrutis on the basis of Svaras as quoted in the Bṛhaddeśī (p. 4. Trivandrum ed.) and Siṁhabhūpāla's commentary on the Saṅgītaratnākara (Svarādhyāya, Vol. I Adyar ed. p. 68)

विश्वावसुस्तु द्वैविध्यं श्रुतेरुक्तवान् । तथा चाह —

श्रवणेन्द्रियग्राह्यत्वाद् ध्वनिरेव श्रुतिर्भवेत् ।
सा चैका द्विविधा ज्ञेया स्वरान्तरविभागतः ॥
नियतश्रुतिसंस्थातो गीयन्ते सप्तगीतिषु ।
तस्मात्स्वरगता ज्ञेयाः श्रुतयः श्रुतिवेदिभिः ।
अन्तरस्वरवर्तिन्यो ह्यन्तरश्रुतयो मताः ॥

Thus it is seen that like Daksha noticed already, Viśvāvasu also is known in music literature as both a mythological and historical figure.

It was seen above in the beginning of this section that the Gāndharva gāna comprising of seven sections or more, known as prevalent in the post-Sāma Veda period was considered a sure means for Moksha. Recitations from the Riks, Pāṇikā and Gāthā songs, and the seven traditional types, Madraka, Ullopya etc. are called Dhruvā by Bharata (N.Ś. 32.2)

या ऋचः पाणिका गाथाः सप्तरूपाङ्ग एव च ।
सप्तरूपप्रमाणं हि तद् ध्रुवेत्यभिसंज्ञितम् ॥

These songs seem to be quite old and from a citation in the A. Bh. (G.O.S. IV p. 180), they seem to be associated with the ancient mythological personalities Brahmā, Dakṣa, Kaśyapa, Nandin and Nārada. The Dhruvā songs, unlike Sāma Veda, are set to tryaśra and caturaśra tālas, the Kālapātas of which are to be indicated by the fingers. The Kālapātas by virtue of their fixed nature are Dhruvās (N.Ś. 31.38).

कला या त्रिविधा प्रोक्ता तस्याः पातो ध्रुवः स्मृतः ।
यथाक्षरस्य तालस्य स च गुर्वक्षरे स्मृतः ॥

Such songs are also called by the same name Dhruvā due to the Varṇas, graces, Yati, pāṇi and laya being connected mutually in a fixed manner (N.Ś. 42.8).

ध्रुवा वर्णाद्यलङ्कारा यतयः पाणयो लयाः ।
ध्रुवमन्योन्यसम्बन्धा यस्मात्तस्माद् ध्रुवाः स्मृताः ॥

The Dhruvā songs are chiefly used in the classical Sanskrit drama presentation, both in the prelude (Prastāvanā)[8] and the main dramatic piece. A critical study of the dhruvā songs as known from the early texts like the N.Ś. and Dattilam is yet to be done.

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[8] According to Abhinavagupta (p. 166 Vol. 1 N.Ś. II ed) the various sections like tempo in the Prastāvanā music are specially fixed; and these details are to be followed strictly as one would in the case of recitation of Vedic mantra.

इह तु गीतमङ्गं च द्वयमपि स्वप्रतिष्ठितम् । तथा हि यस्य यादृशं लययतिस्वरूपादिकं तन्न विपर्येति मन्त्रादिवत् वेदवत् ।

The Dhruvā songs are in Sanskrit and Prākrit and mostly in praise of Śiva. See pp. 207 ff N.Ś. G.O.S. ed. Vol. IV for the many illustrations. Below a couple of such instances are given—

देवं देवैः संस्तुतनमितम् , दैत्यैर्यक्षैर्नागैः पितृभिः प्रणमितचरणम ।
त्रैलोक्यहेतुमीशं रुद्रं शरणमहमुपगतः ।। १ ।।
भूताधिपतिं भगनेत्रहरं देवैर्वन्द्यं सुरमखमथनम्
रौद्रं भयदं गजचर्मपटं शम्भुं त्र्यक्षं ज्वलननिभजटम् ।
भुजगपरिकरं त्रिदशगणवरं दैत्यैर्नित्यं परिपठितचरितम्
उमापतिं नमितमभिमतसुखदं शरणं सुरनुतमहमिह समुपगतः ।। २ ।।

The Bharatabhāṣya[9] of king Nānyadeva of Mithilā also gives many such songs with svara-notations and Śārṅgadeva in the opening chapter of his Saṅgītaratnākara draws upon this material from Nānyadeva. The music notation of these songs is said to be unalterable and the particular mode of singing is of special religious merit. It is noteworthy that the first song in the Śuddha Ṣāḍjī Jāti is the following on the deity Agni, the subject of the very first hymn of the Ṛg Veda.

तं भवललाटनयनाम्बुजाधिकं
नगसूनुप्रणयकेलिसमुद्भवम् ।
सरसकृततिलकपङ्कानुलेपनं
प्रणमामि कामदेहेन्धनानलम् ।।

IV. Besides the classification of the Music into Gāndharva and Gāna, found in many of the early treatises, another category of distinction is that between the mārga and the deśī, the classical

[9] Two parts of this work have been brought out from Khairagarh, M. P.

system descended from a common heritage and the regional discipline somewhat related to the former and prevalent in the different parts of India. What distinguish the two systems are the elements of simplicity, organisation and sophistication. These two systems are not parallel but interrelated and mutually incorporative. The behaviour is typical of Indian culture that has absorbed and still is absorbing different local practices and has made a pattern and system out of the diverse forms functioning at different levels. An inner philosophy and aesthetics run through the various modes and integrate them. In the field of the related systems of Music Dance and Drama, the elements of the classical forms of these arts incorporated the Deśī or regional style.

Mataṅga's Bṛhaddeśī is a unique early comprehensive work dealing exclusively with the Deśī Music. Unfortunately the work as brought out in the Trivandrum Sanskrit Series is far from satisfactory. Abhinavagupta, the well-known 10th Century Kashmirian commentator on the Nāṭya Śāstra of Bharata is also to be remembered in this connection. For, in his prolific commentary he gives the details of a large number of Uparūpakas or Nṛtyaprabandhas [10], as developed in the different regions of India. Bharata makes only scant references to these minor dramatic types and dance-forms evolved from the major dramatic forms (rūpakas) using more of dance and music and less of speech. Abhinavagupta gives not only their characreristics but also cites their instances, which are mostly in Prakrit. In their theme, content, types of movements, melody-patterns, and terminology, the Deśī Music and Dance absorbed much from the different regions in India. From the Saṅgīta texts themselves we have the evidence of the use of non-Sanskrit terms like Peraṇī or Preraṇi, Vāgaḍa, a constituent of this dance. Pārśvadeva,

[10] For a reconstruction of 25 Uparūpakas from material as available in Abhinavagupta, Bhoja, Śāradātanaya etc. see Dr. Raghavan, "Uparūpakas and Nṛtyaprabandhas" in Samskrita Ranga Annual Vol. IV, pp. 31-54 and Sangeet Natak 2, N. Delhi, April 1966.

a Jain belonging to the last quarter of 12th cent., says in his work Saṅgītasamayasāra (p. 5) that Bhoja, Someśvara (author of Mānasollāsa or Abhilaṣithārthacintāmaṇi) used the Bhāṇḍira terminology. Two texts dealing with the grammar of Bhāṇḍīra Bhāṣā are said[11] to be available in manuscripts at the Sarasvati Mahal Library.

Now Bhāṇḍīka as a Deśī Nṛtta, is known from texts like the Nṛttaratnāvali. As described here this is the dance of clowns (bhaṇḍas) who shout and cry and make all sorts of noises of birds and animals and execute movements imitative of the lame etc. It may be interesting to note in this connection that of the major rūpaka-types Bhāṇa is unique in that it is performed by a single character (who happens to be the sensualist Viṭa), who passes witty sarcastic remarks about all the people whom he happens to meet in the course of his stroll in the city. Abhinavagupta informs of two Uparūpakas Bhāṇaka and Bhāṇikā in which there are light humorous dances with music, and imitations of animals form on integral part. Now we are able to see some common traits running from the rūpaka Bhāṇa, through the Uparūpakas of that name, to the Deśī nṛtta Bhāṇḍīka. A dance gets a certain nomenclature based on its thematic content or the rhythmic pattern, or melody. A systematic investigation of the dance and music types in a historical perspective would be a fruitful endeavour.

V. The Saṅgītaratnākara of Śārṅgadeva is a landmark in that it gives an excellent summary of ancient music and also ushered in a new era of rāgas and their manifold varieties. In the post-Ratnākara period, sometime after the mingling of the Hindu and Persian cultures, in the North there developed a schism in Indian music and the two schools of the Hindustani and Carnatic came to be distinguished. As is well known the two systems are fundamentally the same; the differences could be made out only as based on the nomenclature of śrutis, rāgas, the aesthetics of rāga-formation etc.

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[11] P. 38, Notes to the ed. of Jāya's Nṛttaratnāvali, by Dr. V. Raghavan.

VI. In the field of the theoretical aspects of Music there has been a long continuity of marvellous contribution in Sanskrit from Bharata's Nāṭya Śāstra down to the 18th cent. Some musicologists in India and outside have dealt with this long history although in parts. A full detailed region-wise history dealing with the entire material and development of various key concepts critically and analytically is yet to be undertaken. What could be noted on this subject in the present context is that the history of South Indian musical literature dates clearly from the Vijayanagar period. Then the centre of Sangīta activity shifted to the Nayak and Maratha courts of Tanjore. Vidyāraṇya is a well-known figure in Sanskrit literature of South India and in the early history of the Vijayanagar Kingdom. It is known from citations in the Saṅgītasudhā of Govinda Dīkshita (Music Academy ed. pp. 152 ff; 255 etc.) that Vidyāraṇya has written a valuable work Saṅgītasāra on music also. Perhaps due to this contribution by Vidyāraṇya the southern branch was called Carnatic.

VII. A thing to be noted in this connection is that amongst the many Sanskrit writers on musicology a good number of them are known to be master-minds and specialists in other branches of Sanskrit as well. For example in the context of Nāda, Śārṅgadeva (Saṅgītaratnākara, prakaraṇa two) brings in a whole gamut of ideas related to physical anatomy, the technique of sound-production, the pertinent vedāntic, tāntric and yogic ideas concerning the microcosmic individual (piṇḍa) and the macrocosmic Supreme Being (aṇḍa). This sort of inter-disciplinery specialisation becomes necessary in the Indian context where no subject, art or science, can be viewed in isolation; and many of our ancient scholars are known for their many-faceted versatility. Śārṅgadeva himself, not only reveals his encyclopaedic knowledge in his treatment of the subject but also refers (Ratnākara, II.i. verse 119) to his work on philosophy 'Adhyātma-Viveka'.

Likewise there have been other writers too who are known[12] to have composed authentic works on non-musical subjects. To give

[12] Dr. V. Raghavan, Journal of Music Academy, XX 1949; XXI 1950

a few example of writers under this category, I would like to mention Govinda Dikshita with his title 'Advaitavidyācārya'; Puṇḍarīka Viṭṭala and his metrical lexicon 'Śighrabodhinīnāmamālā' and 'Dūtīkarmaprakāśa' on messengers; Veṅkaṭamakhin, his kāvya and three Mīmāṁsā works; Somanātha, his anthology 'Anyoktimuktāvali' and 'Jātibheda' on Heroines.

VIII. As far as the music compositions are concerned, subsequent to the tradition of the Sāma gāna, Gāndharva, Pāṇikā songs[13], Gāthās etc. what has survived is available in the Prabandha Chap. of the Saṅgīta Ratnākara. Much of these early types still awaits resurrection at the hands of musicologists.[14] A beginning in this direction was made in 1981 by Dr. Sita and Dr. N. Ramanathan when they presented at my request, a special programme 'Samskrita - Saṅgīta-Sampradāya' at the Kuppuswami Sastri Research Institute in connection with the Birth-Centenary of Prof. Kuppuswami Sastri. In this programme they reconstructed the forms, as in ancient Sanskrit treatises, Dvikala Madraka Gīta, Ārambha Nirgīta, Dhaivatī Jāti Gīti, Shāḍjī Kapāla Gāna, Ṭhāya and Śrīraṅga Prabandha and presented them.

In the Prabandha-history it is well known that the Gītagovinda of Jayadeva (12th cent.), occupies an important position. The musically assonant expressions, melodic and rhythmic patterns, the delineation of Krishna and Radha as illustrating the sringaric types of Nayaka and Nayika according to Bharata's Nāṭya Śāstra and other dramaturgical treatises- the total effect

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[13] See A study of Nānyadeva's Pāṇikā songs in Notation by D. R. Widdess, Bulletin of the School of Oriental and African Studies, Vol. 44. iii 1911.

[14] It is interesting that some Western scholars are now interested in this early Indian Music. See ed. of Dattilam by E.Te. Nijenhuis; 'Early Indian Musical Forms: a study of Examples in notation from sources c. 600-1250', is a Ph. D. thesis (unpublished) at the University of Cambridge (U.K) by D. R. Widdess.

of all this in the Prabandha is something very unique. It has therefore rightly brought in its wake, many imitations even from Śaivite and Jainistic traditions. This has of course inspired also Nārāyaṇa Tīrtha (18th Cent) to compose the Krishnalilā-tarangini.

IX. On the practical side of Indian music there are the two styles of rendering a musically set composition as prevalent in South and North India, during the last two or three decades. We may now consider at some detail the role of Sanskrit in the compositions as current now in the South Indian *sampradaya*. The 18th-19th centuries have been a golden age and the glorious Trinity Tyagaraja, Muthuswami Dikshita and Syama Sastri from the Tanjore area have dominated this tradition and established firmly the Kriti-mode. It is possible to trace this Kriti-tradition from the Haridāsas of Karnāṭaka, Kīrtana of Tallappākkam Annamāchārya etc. Amongst the Trinity Muthuswāmi Dīkshita was the single composer who wrote all his songs in Sanskrit, but even if the other Vāggeyakāras wrote their compositions in Tamil, Malayālam, Telugu, or Kannada it was predominently Sanskrit-based. In the last section of this lecture we may now see some random samples of such compositions, along with my brief introduction, sweetly rendered by my friends here on the stage.

IX. i. Firstly we have to take into consideration the Haridāsas of Karṇāṭaka, who have made pioneering contribution to Music by their Padas, and amongst them, Purandaradāsa (16th cent) is a household name in South India. Although the Padas of Haridāsas were in Kannada, Sanskrit was profusely used by them. We may see as a sample the composition 'Nanda-Nandana Pāhi' in Bṛndāvana Sāranga by Śrī Pāda, the teacher's teacher (Praguru) of Purandaradāsa. The song glorifies Lord Vishnu with proper Sanskrit epithets.

पल्लवि—नन्दनन्दन पाहि सुरवृन्द

अनुपल्लवि—सुन्दररूप गोविन्द मुकुन्द

चरण—(1) पवनजपरिवार भुवनोद्धार नवरतहार नवनीतचोर

(2) तुङ्गविहङ्ग-तुरङ्ग दयापाङ्ग रङ्गविट्ठल भवभङ्ग शुभाङ्ग ॥

IX ii Kīrtana or glorifying the Lord is one of the types of devotional moods as enunciated in the Bhāgavata Purāṇa and other treatises on Bhakti. Annamāchārya (15th cent), a close contemporary of the Dāsakūṭa, initiated the Saṅkīrtana-Paddhati. He was indeed the path-maker in this field, Pada-kavitāmārga-sārvabhauma as his grandson describes him. In the adhyātma-saṅkīrtana it is said that the motive force for the Kīrtana is the discrimination of body, soul and god, and this embodies the sense of comparative values of the world and scriptures, *dharma* and *adharma*.

देह - आत्म - ईशविवेकोत्साहम्बुनु, लोकवेद - धर्माधर्मादि - ऊहापोहाम्बुलुगल य हरिसङ्कीर्तनम्बुलु अध्यात्मम्बुलु ।

The Saṁkīrtana of Annamācharya has no doubt crystallised into the Kīrtana or Kṛiti of the great Trinity. We may see the samkīrtana of this composer in Tilang Raga, which runs as follows—

पल्लवि — नमो नारायणाय नमः

समतिगानमुदाय सर्वेश्वराय (नमो)

चरण — (1) धरणीसतीगण - स्तनशैलपरीरम्भ-

परिमलश्रमजलभ्रमदाय

सरसिजनिवासिनी - सरसप्रणामयुतचरणाय

ते नमो सकलात्मकाय (नमो)

(2) देवताधिपमकुटदिव्यरत्न - घुसम्भावित - मलपादपङ्कजाय

कैवल्यकामिनीकान्ताय ते नमो श्रीवेङ्कटाचल - श्रीनिवासाय

Amongst the pre-Trinity composers Mārgadarsi Sesha Iyengar was a profound Sanskrit scholar and musician (16-17th cent). He seems to have composed a good number of Sanskrit Kirtanas with the mudra 'Kosala'. His title 'mārgadarśī' shows his pioneering activities in the field of Musical compositions.

Svati Tirunal Maharaja, a famous contemporary of Tyagaraja, discusses in his work 'Muhanāprāsa-antyaprāsa' how the alliteration at the beginning, middle and end of the lines of a song should be arranged. In this connection he pays a compliment to Sesha Iyengar's Kritis as fine models in this aspect, and also refers to the important fact that his songs were all only in Sanskrit.

अथ पूर्योक्तानामेषां मुहनाप्रासादि - शब्दालङ्काराणां नियमेषु आन्ध्र-द्राविडादिभाषासु सलक्षणं विद्यमानेष्वपि व्याकरणसिद्धस्य गीर्वाणस्य रीतेः येषां केषांश्चित् कचित् कचिद् व्यभिचरितत्वात् शेषरामानुजाख्यकवेः कृतीनां गीर्वाणैकपरत्वाच्च तेन कविना ये ये नियमाः प्रयुक्तास्त एवात्र स्वीकर्तव्याः ।

One of the compositions of Sesha Iyengar is 'Rangapate pāhi' in Karnatak Kapi (same as modern Darbar) which runs as follows:

पल्लवि—रङ्गपते पाहि माम् (श्री)

अनुपल्लवि—(मध्यम काल) - मङ्गलकर सङ्गरहित अङ्गजनिभ मोहनाङ्ग ।

गङ्गाजनक गरुडतुरङ्ग भवभङ्ग करुणापाङ्ग धृतरथाङ्ग (श्री)

चरणम्—वृन्दावनलोलानन्दकर सुशील नन्दितमुनिजनपाल मन्दहास सुगुणशील

म. काल { मन्दरधर कुन्दरदन वृन्दारकयोगिवृन्द
वन्दितमृदुचरणारविन्द कुरुविन्दाधर गोविन्द (श्री)

Now Smt. Suguna Varadachari will sing the above three songs of the pre-Trinity period, namely of Śrī Pāda, Annamācarya and Sesha Iyengar.

In the pre—Trinity period one should note also the unique composer Arunagirinātha (15th cent.), a poet belonging to the famous Mullandram family of scholars, proficient equally in Tamil and Sanskrit and who flourished near Tiruvannamalai in the North Arcot district. Arunagiri's songs 'Tiruppugazh' are composed in a mixture of the richest Tamil and the most graceful Sanskrit, and bear the touch of a master-hand. He is also styled "Chandap pāvalar perumān" on account of his amazing skill in creating a marvellous variety of rhythmic patterns. We may now see a couple of samples from his treasure Tiruppugazh from the view-point of rich expressions and metrical content. The song 'Dhavalarūpasarasvati' is a famous song in the Anandabhairavi melody on the deity 'Tāyumānavar' in Tiruchirappalli. In this composition there is a beautiful blend of Sanskrit and Tamil.

தவளரூப ஸரஸ்வதி யிந்திரை ரதி புலோமசை க்ருத்திகை
ரம்பையர்
ஸமுகஸேவித துர்க்கை பயங்கரி புவனேசை
ஸகலகாரணி சக்தி பரம்பரி இமயபார்வதி ருத்ரி நிரஞ்சனி
ஸமயநாயகி நிஷ்களி குண்டலி எமதாயி
சிவை மனோன்மணி சித்ஸுக ஸுந்தரி கௌரி வேத விதக்ஷிணி
அம்பிகை
த்ரிபுரை ச்யாமளை யன்பொடு தந்தருள் முருகோனே [16]
சிகர கோபுர சித்திர மண்டப மகர தோரண ரத்ன
அலங்க்ருத
திரிசிராமலை அப்பர் வணங்கிய பெருமாளே

The second song "Cinattavar" is in the raga Cencurutti full of wonderful Jatis set to Adi Tala.

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[16] Murugone here refers not to the form of Lord Subrahmanya with some specific iconographical details and mythological connections but the transcendental Supreme Being itself.

சினத்தவர் முடிக்கும் பகைத்தவர் குடிக்கும் செகுத்தவர்
உயிர்க்கும் சினமான

சிரிப்பவர் தமக்கும் பழிப்பவர் தமக்கும் திருப்புகழ் நெருப்
பென்றறிவோம் யாம்

நினைத்ததுமளிக்கும் மனத்தையு முருக்கும் நிசிக்கருவறுக்கும்
பிறவாமல்

நெருப்பையுமெரிக்கும் பொருப்பையுமிடிக்கும் நிறைம்
புகழுரைக்கும் செயல் தாராய்

தனத்தன தனத்தந் திமித்திமி திமித்திந் தகுத்தகுதகுந்தந்
தனபேரி

தடுட்டுடுடுடுண் டெனத்துடிமுழங்கும் தளத்துடன்
நடக்கும் கொடுசூரர்

சினத்தையுமுடற் சங்கரித்த மலைமுற்றும் சிறித்தெரி
கொளுத்தும் கதிர்வேலா

தினைக்கிரி குறப்பெண் தனத்தொடு சுகித்தென் திருத்தணி
யிருக்கும் பெருமாளே

It will be interesting to note that the Nātya Śāstra of Bharata refers to what are called Jatis or bols in the present day. The purposes of Bharata in introducing Nṛitta is that it may be used (1) in the dramatic Prologue or Prastāvanā while introducing the drama to the audience and create the proper mood and atmosphere as required. (2) in the entry of characters; (3) in depiction of battles; (4) in change of location etc. In these various contexts the Nṛtta is performed according to suitable instrumental music, which some times, as suiting the occasion and mood, consists of just percussion play, Vina music or any other instrument. Such music without sāhitya content or voice is called by Bharata as Nirgīta and Bahirgīta. (V. 35, 41).

वयं गृह्णीम निर्गीतं तुष्यामोऽत्रैव सर्वदा ॥

and,

एवं निर्गीतमेतत्तु दैत्यानां स्पर्धया द्विजाः ।
देवानां बहुमानेन बहिर्गीतमिति स्मृतम् ॥

Abhinavagupta calls it 'Sushkaakshara' (A. Bhā. on IV. 266. G.O.S. I p. 179. II ed.)

ज्झण्टुमाद्याः शुष्काक्षराः देवैः प्रतिक्षिप्तत्वाद् भूतसङ्घैश्च दैत्यादिभिः प्रवर्तिताः । "निर्गीतं तु सत्वादित्रमिति गृह्णीमहे वयम्" (ना. शा. ५. ३५)

The Nirgīta sometime consists of the particular Dhātus played on Citra Vīṇā, with Guru and Laghu Aksharas (long and short syllables), along with Varṇas and alaṁkāras. (N.Ś. V. 42).

धातुभिश्चित्रवीणायां गुरुलघ्वक्षरान्वितम् ।
वर्णालङ्कारसंयुक्तं प्रयोक्तव्यं बुधैरथ ॥

Explaining the guru and laghu, Abhinavagupta says that gurus are the syllables played on the percussion instrument Bhāṇḍa, like Dhṛt, Dṛiṅ; and Laghus are like maṭa, kaṭa, etc: Varṇas are Jhanṭum and others (Ibid., p. 223).

भाण्डवाद्ये गत्यर्थे यानि गुरूणि धृत् दङ् इत्यादिकानि ।
लघूनि मट कट इत्यादिकानि । × × × वर्णा झण्टुमादयः स्थाय्यादयश्च ।

Later in the 34th chapter dealing with the 'Pushkara' drum Bharata defines and illustrates the 18 different Jātis with the possible combinations of the guru and laghu : he also gives the proper contexts in the Sanskrit Drama, in which they are to used. We may see here a couple of such Jātis.

In the Jāti called 'Vishama' long syllables like Ghetām are to be employed ; this is to be used in the context of the naturally slow dignified gait of a king (Nāṭya Śāstra. 34. 153).

घेंतां केंतां खेंतां दीर्घकृतैरक्षरैः कृता या च ।
राज्ञां स्वभावगमने सा विषमा नामतो जातिः ॥

In 'Paryastā Jāti' too there are long syllables. However, their composition is of varied nature and tempo and hence it is to be made use of in the context of second-rate characters (*Ibid.* 34. 157).

तार्घें तांतां दोघे दोह्वामित्यक्षरैस्तु संयुक्ता ।
पर्यस्ता जातिरियं मध्यमपुरुषेषु कर्तव्या ॥

Explaining this Abhinavagupta says—ताघेमित्यादि । गुर्वक्षरत्वेऽपि यत्र स्वरस्य नानाकारोऽनेकगत्यादेः नैकरूपत्वं, सा मध्यम-पुरुषेषु पर्यस्ता ।

X. In the times of the Trinity it was only Muthusvami Dikshita amongst them who composed the bulk of his songs in Sanskrit. Although the other two, Tyāgarāja and Śyāma Śastri, composed their Kritis mostly in Telugu, they have both used Sanskrit words predominantly. In fact songs like 'Jagadānandakāraka' of Tyagaraja [17] are wholly in Sanskrit and rare words like 'sāmaja' in the sense of elephant, 'gaṅgāsāgara' meaning 'toddy' are used by Tyāgarāja. Now we may note a rare kṛiti of Tyāgarāja on Lord Varadarāja at Kanchipuram in the rare melody Rāga-pañjara. The occasion for the song was the invitation to Tyāgarāja from his father's friend Śrī Rāmachandrendra, better known as Upanishad Brahmendra[18] on

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[17] For a critical analysis of Tyāgāraja's songs see Dr. Raghavan's Introductory Thesis to the Spiritual Heritage of Tyāgarāja, Madras, 1957 (Subsequently reprinted).

[18] See Journal of Music Academy Vol. 27 for a detailed article by Dr. V. Raghavan on Upanishad Brahmendra.

account of his having written lucid commentaries on all the 108 upanishads. Such an invitation is confirmed by the Śrīmukha to Tyāgarāja from Upanishad Brahmendra as found in Tyāgarāja-manuscripts preserved in the Saurashtra Sabha at Madura.

This song 'Varada navanītāśa' is not found in all the printed editions of the saint's kritis.

It is a unique song on Varada at Kanci with some unusual unique expressions like Śaradāśuga, Sumaśarad, Garadāśana and turaga-rathādyutijita. The usage of such unclear expressions[19] are normally not the wont of Tyagaraja. However the song is, like a mellifluent kāvya, full of assonant phrases.

Vidwan S. Rajam who will be rendering this song shortly, kindly informs me that it was sung by him and his friends, a few years back in the holy presence of H. H. Sri Chandrasekharendra Sarasvati Svami at Kanchipuram. H. H. deeply enjoyed the singing and the song itself, and in fact, requested the group to repeatedly sing the same. The song runs as follows—

पल्लवि— वरद नवनीताश पाहि, वरदानवमदनाश एहि

अनुपल्लवि— शरदाभ करविधृतशर, शरदाशुग सुमशरदाशारहित

चरण— द्विरदाद्भुतगमन पुरदहननुत स्फुरदाभरण अजरावनपर
गरदाशन तुरगरथाद्युतिजित वरदासजनाग्रेसर त्यागराज

X. i. Muthusvāmi Dīkshita is one of the few composers who has written a large corpus of songs only in Sanskrit. Dr. Raghavan has

[19] The individual meanings are clear. But the expressions do not convey any cogent idea as required in the context.

written a magnificent mahākāvya[20] on Dikshita embodying all the research material culled by him from various sources about the saint-composer and his instructive Kritis.

Sanskrit as the language of meditation and the language of mantra śāstra, came unbidden to Dikshitar who expressed himself in it as naturally as the lark in its trills. His songs are moulded in the classical style, displaying deep scholarship (in many of his songs he calls himself rightly 'Paṇḍitatara'); they are beautifully worded and roundly phrased, well-dictioned, faultless and produce sumptuousness and richness of fare.

To Dīkshitar Śāhitya was not an end itself, but an indispensable framework of the music. Dīkshitar, an ardent Śrī-Vidyā upāsaka with Siddhis in this direction, relied more on the incantational power of the word rather than on its emotional content. His Sahityas are thus in effect dhyāna slokas rather than lyrics. To the properly attuned listner they are a support of contemplation. They start a train of vibrations which find its consummation in the wordless ecstasy of the melody. Reverent study and meditation on his Sāhitya, are thus indispensable for all, who would like to partake in however humble and fragmentary a manner, in the vital experience that produced the words and the music, and their perfect blending.

In this lecture-demonstration there will be a rendering of a Kriti 'Śrī Nīlotpalanāyike' in Nārīrītigaula, set to Rūpaka tāla. It may be noted that on the Goddess Nīlāmbikā at his home-town Tiruvarur, Dīkshita composed a group of 8 songs in the Gaula-series of ragas—Narayana°, Rīti°, Kannada°, Kedara°, Māyāmālava°, Pūrva° and Chāyā-gaulas, besides the simple Gaula.

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[20] This was one of the major writings of Dr. Raghavan in appreciation of which the Paramacharya H.H. Sri Chandasekharendra Sarasvati conferred on him the title 'Kavi-Kokila' as early as 1955. This Kāvya was brought out by the present writer on the first death anniversary of Dr. Raghavan in April 1980.

नारीरीतिगौलराग: रूपकताल:

पल्लवि—श्रीनीलोत्पलनायिके जगदम्बिके **श्रीनगर**[21]नायिके मामव वरदायिके

अनुपल्लवि —दीनजनार्तिप्रभञ्जन - [22]**रीतिगौरवे** देशिकप्रदर्शित -

चिद्रूपिणि नतभैरवे

मध्यमकाल —आनन्दात्मानुभवे अद्रिराजसमुद्भवे सूनशरारिवैभवे

ज्ञानसुधार्णवे शिवे (श्री)

चरणम्—सङ्कल्पात्मक - चित्तवृत्तिजाले

साधुजनाराधित - सद्गुरुकटाक्षमूले

सङ्कटहरधुरीणतर - गुरुगुहानुकूले

समस्तविश्वोत्पत्ति - स्थितिलयादिकाले

[23]विटङ्क - त्यागराजमोहित - विचित्रलीले

शङ्करि कृपालवाले हाटकमयचेले

मध्यमकाल—पङ्कजनयनविशाले पद्मरागमणिमाले

शङ्करसन्नुतबाले शारदागानलोले (श्री)

X. ii. Coming down nearer to our times we may note two important versatile composers, Śrī Kotiśvara Iyer and Śrī Pāpanāsam Śivan. Of these Kotiśvara Iyer was the grandson of Kavikuñjara Bhāratī,

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[21] Śrīnagara is the Sanskrit name of the place Tiruvarur. It also refers to Śrīcakra which is the figurative representation of Parā Śakti in her combined state of form and formlessness (rūpārūpa).

[22] As 'ra' and 'la' are interchangeable, Dikshita refers to the raga of the composition Ritigaula. It is also called Nārīritigaula, and is a Rāgānga Sampūrna Raga in 20th Mela, according to Subbarama Dikshita.

[23] The Tyāgāraja image in Tiruvarur is an unchiselled Svayambhū linga, and hence called Viṭanka.

and even in his early days he came into contact with eminent contemporary musicians like Mahā Vaidyanātha Iyer, Patnam Subramanya Iyer and Rāmnād Śrīnivāsa Iyengar. Soon he attained good knowledge of music along with ability to compose Kritis in the 72 melakarta ragas, which have been highly appreciated by musicians and musicologists for their melodic beauty and lyrical sāhitya-content. Like Dīkshita before him he has introduced the rāga-name skilfully in his songs composed in praise of his ishṭa devatā Subrahmanya. His Kriti in the 49th mela ' Dhavalambari ' may be seen now, for the harmonious blend of Sanskrit and Tamil, and also musical assonance.

பல்லவி— காருண்ய கந்த கானமுதம்
ஸந்ததம் தா வா

அநுபல்லவி— பாரேழோடு ஏழுமே புகழ் பாகார்-
பண் தமிழினில் மிகு

சரணம்— தவள கமல வாஸினி தரல மாமணி பூஷணி
தவளமணி மாலினி தவளாம்பரி வாணி

தவளமாமதி போலுன்வதன தவளமேனி-
மின்னாள் நின்னருளால்

ஸரள மாகவி குஞ்சரதாஸன் என் நாவில்-
நின்று இனிதே ஊறிப்பெருக.

Pāpanāśam Śivan, is known to the present generation for his high class Sangīta and Sāhitya, as also deep devotion. He has been a prolific composer of Varnas and Kritis, mostly in Tamil. However there is a happy mixture of Sanskrit that runs through many of his Tamil songs. He has elicited the admiration and appreciation of the great musicians during the last five decades or more. Sri Tiger Varadachariar is known to have said—" Many a time have I listened with rapture to his soul-stirring songs in Tamil and Sanskrit. I have been deeply impressed with the flawless technique and the elegant style of his musical output ".

Amongst his compositions there are quite a good number in pure Sanskrit like 'Patitapāvana' (Todi), Śivagangā-nagara (Punnagavarali),

'Śrīnivasa Tava' (Khaaraharapriya), 'Rādhāmukha-Kamala (Kapi), and ' Sā sabhā nabho-nibhā (Hamsadhvani). A not too well known song of his on Lord Rama in Śrī rāga may be now seen in full—

पल्लवि— रामं भजत मनुजा रविकुलतिलकम् (श्री)

अनुपल्लवि — कामं कलिकल्लुषदलनचण
नामं खलरजनिचरनिकर-
भीमं अभिनव-जलधरसु-
श्यामं सकलचेतनात्मा- (रामं)

चरणम् — धीरं जनकजा-हृदय-शृ-
ङ्गारं परिगृहीत-मनुजा-
कारं आश्रित-सज्जनम-
न्दारं अनुवारं वारम् (रामं)

Many musicians and musicologists may not be aware of Śivan's Tamil song in Ābheri, Ādi Tala, on Muthuswami Dikshitar, in which he pays a compliment to the finer points in language and content in Dikshitar's songs. This has been published with notation in the Muthuswami Dikshita Aradhana Mahotsava Souvenir[24], Coimbatore, 1952. For the benefit of those who may be interested in the song I am giving below the sāhitya in full —

பல்லவி— முத்துஸ்வாமி தீக்ஷித ஸத்குருவை
முழு மனதுடனே துதி மனமே- (ஸ்ரீ முத்து)

அநுபல்லவி— பக்தியுடன் வடமொழியில் குருகுஹ
முத்ரையுடன் கவிதாமுத மழை பொழி(ஸ்ரீ முத்து)

[24] I am thankful to Sri N. R. Bhuvarahan who kindly lent me his book from his personal library.

சரணம்— (1) மூர்த்தி பேதமில்லாமல் நவக்ரஹ-
மூர்த்திகளையும் பாடித் திசை பரவும்
கீர்த்தியோடு மார்க்க ஸங்கீத-
மும் மூர்த்திகளில் முதல் மூர்த்தியெனும்
புகழ். (ஸ்ரீ முத்து)

(2) மூர்த்தி தலம் தீர்த்தப்பெயர்—ஒவ்வொரு
கீர்த்தனத்திலும் ராகப்பெயர்—மந்த்ர
சாஸ்திரம் கலந்தெவர் பாடினர்—ராம
தாஸன் ஆனந்தக் கண்ணீர் நனைந்த பத
(ஸ்ரீ முத்து)

X. iii. Sanskrit has been the medium of expression throughout the ages for not only the out-pourings of sincere devotion for a particular deity but also for secular purposes like national feelings. As an example under this category we may note Sri Mayuram Visvanatha Sastri and particularly his popular song ' Jayati Jayati ' on Mother India, in Khamas raga.

१. जयति जयति भारतमाता बुधगीता निखिलमतावनविहिता
नतजनसुहिता जयति जयति जयति-

२. सकलजीवसमता साधु साधुविदिता अखिललोकप्रथिता
परमानन्द-समुदिता (जयति)

३. अगणितगुणशीला अतिदयालवाला प्रकटितशुभजाला
पतितत्राणलोला (जयति)

Now these songs of Aruṇagirinātha, Tyāgarāja, Dīkshita, Koṭiśvara Iyer, Pāpanāśam Śivan, and Mayuram Viśvanatha Śāstri will be rendered by Vidvan S. Rajam, and his disciples Narmada, Sowmya and Gayatri.

X. iv We have had a sweeping bird's eye view of the place in and contribution of Sanskrit to the theoretical and practical aspects,

of Indan music from the prehistoric Vedic age down to the present century. In the course of this simplistic survey reference has been made to some contributions of Dr. Raghavan in whose honoured name the present lecture is delivered. Dr. Raghavan, hailing from the holy Tiruvarur in the district of Tanjore, and endowed with deep Sanskrit scholarship, brilliant imagination, critical faculties and innate love for anything truly Indian, has made solid contributions for the many basical and important problems in Indian music. The present writer compiled a list of all his writings with summary on the occasion of his Shastyabdapurti in 1968; this book includes his contribution to the inter-related fields of dance, music and Sanskrit drama also. This is being updated and will be made available at the Music Academy shortly for the benefit of scholars working in these fields.

Many may not be aware of the fact that besides critical, historical articles on music subjects, Dr. Raghavan has composed noteworthy Sanskrit compositions for special occasions-like the Śabdas (dance compositions) on Lord Kapālīśvara at Mylapore, and Muthusvami Dikshitar; Padavarṇa; Suprabhātam on Lord Rāmeśvara and Goddess Meenakshi; songs on the Music Academy and Samskrita Academy (on the occasion of the Golden Jubilee of these institutions), as also on H. H. Sri Chandrasekharendra Sarasvati Svami of Kanchi Kamakoti Pitha, Syama Sastri, poet Vallathol etc. In the concluding part of this presentation, Vidvan Sri B. Krishnamurthi, who has helped Dr. Raghavan in setting the tunes for many of his compositions, will render three of them.

The first is a Pada Varṇa on the Paramāchārya H. H. Sri Chandrasekharendra Sarasvati Svamigal composed on the occasion of Makara Sankranti some years back. This has therefore been appropriately set in the raga Sūryakānta. The impress of Dikshita may be seen throughout, especially the Gopuccha Yati in the second Cittasvara-sahitya—śivahṛdayam, sahṛdayam, sadayam and ayam.

पल्लवि— गुरुचरणं भवतरणं गुरुशरणं (श्री)

अनुपल्लवि— उरुभयहरणं पुरुशुभतरणं श्रितजनभरणं दुरितविदलनम् (श्री)

चिट्टस्वरसाहित्य– साधुजनहृदय-सारससुमविकसन-भानिधिं
अविरततरण(?)पांसुलमपि खलपांसुलहृदयजनमपि
सुरसरिदिव लघु विमलयति अतिकरुण (गुरु)

चरणम्—व्रज शरणं कामाक्षीजङ्गम-पुंमूर्तिं (व्रज)

चिट्टस्वरसाहित्य - सर्वकामपूर्तिं चन्द्रशेखरेन्द्रकीर्तिम् ॥ १ ॥ (व्रज)
शिवहृदयं सहृदयं सदयम् अयं
शमाद्वयमयं सतिचितिमुदिसंलीलहृदयम् ॥ २ ॥ (व्रज)

पशुपतिरयमिति बहुमतिम् अखिलहृदि जनयन्
अतिमहिततनुम् अतनुसकरुणदृशम् अनिश-
शुभफलतरणमिति ॥ ३ ॥ (व्रज)

सार - अमित - अमृत - वाक्सदय - अपाङ्गोत्सुकविनतजन -
निकरपरिवृतं, समरस-शमरसदीक्षं राघवसकरुणवीक्षं विहित-
जयेन्द्रदीक्षं ॥ ४ ॥ (व्रज)

The second song is on Śyāma Śāstri composed on the occasion of the Bīrth-bicentenary in 1977 at the Music Academy. This is set in Śyāma Rāga.

पल्लवि—श्यामशास्त्रिन् नमोऽस्तु ते श्यामापूजक पूज्य श्री (श्याम)

अनुपल्लवि—कामकोटि-हेमकामाक्ष्यम्बिका-प्रियतनय
नय-लय-मय-श्रवणपेय-गेय-निचयप्रणयनकवे (श्रीश्याम)

चरणम— ललितापदभक्त, ललितपदैर् इषुरिव जननीहृदयद्रावक, साम्बुमुख-
साम्बमनोगायक गायक-नायकराघव-सोदरीनुतिलाघव - अपूर्वरञ्जक
(श्रीश्याम)

The third song is on the Music Academy composed on the occasion of its Golden Jubilee in 1976. The music was therefore set in the 50th mela Rāma-nārāyaṇi by Dr. Balamurali Krishna who himself rendered the same at that time.

पल्लवि— सङ्गीतविद्वत्सभा जयति - मद्रपुरी
सुवर्णोत्सवसमये सकलगायकानन्दमये

चरणम्—अङ्गीकृतशुभसम्प्रदाया विद्वच्चर्चितशास्त्रविषया
देश-विदेश-सुविदिता राघवादिसेविता
नादतनूशङ्करस्य कृपया वर्धतां वर्धतां वर्धताम् ॥

As expressed herein, may the Music Academy continue to contribute richly to the glorious tradition (Sampradāya) of our Indian Music !

—o—

S'rī Tyāgarāja's Moods: Songs of self-deprecation and songs of Confidence and Gratitude

WILLIAM J. JACKSON

All of Śrī Tyāgarāja's songs seem to have arisen from devotional moods, but they are divisible in two basic categories, depending on the saint's own self-image, negative or positive, within each song. Tyāgarāja sang from a stance of either self-deprecation, or of worthiness, in his songs, and these different stances create specific impressions and responses in the minds of his receptive listeners.

1. "The guilty Tyāgarāja": *Bhakti* Expressed in Songs of Self-Deprecation.

One implication of the large number of Śrī Tyāgarāja's songs expressing moods of confidence and righteous indignation is that the poet and composer enjoyed a sense of success in his chosen life of *bhakti.* The smaller number of Tyāgarāja songs expressing self-condemnation would seem to indicate that the self-deprecatory mood did not come naturally or often to him, or else that it was not as generative of songs as other moods. Few songs are signed with *mudras* of self-condemnation.

For example. *Appa rāma bhakti*[1] ends with the question. "Will bliss come to the guilty person (or offender, delinquent) Tyāgarāja ?" This song, a tribute of praise to Rāma the father, asserts that devotion to Rāma puts a stop to the straying of the mind. Rāma is pictured as the intimate protector who guards devotees as the eyelids protect the eyes. The rest of the song underscores the greatness of devotion to Rāma, asking if without *bhakti* Rāma's companions would have fulfilled their earthly

careers, and if bliss would come to " the guilty person, Tyāgarāja." Devotion to Rāma, the song suggests, makes unlikely or wondrous events possible, and brings a grace which enables the humble and imperfect Tyāgarāja to enjoy spiritual happiness.

Another song, *Duḍukugala*[2] ("So full of wickedness") is the second in the series of *pañcaratna kīrtanas,* the five masterpieces of Tyāgarāja which are now usually sung as a group. Of the five it is the only one in a mood of self-deprecation. It is a long, probably the most sustained lyrical passage of penitence found in all of Tyāgarāja's works. Sambamoorthy said of this song: "The *sāhitya* is confessional in its tones. But the fact is, Tyāgarāja never committed the sins enumerated therein. Indirectly it provided a lesson to others to desist from committing such sins "[3]. S. Y. Krishnaswamy wrote that the song " provides an interesting example of the saint's mood of despondency. He has heaped upon himself sins which he certainly did not commit. His whole life was a contradiction of this song. It would appear that he was thinking of others but spoke about himself." [4]

Musicologist T. S. Parthasarathy has called this song an introspective song of the type commonly composed by Sanskrit scholars and saintly poets. In thiss genre the author depicts himself as a sinner and asks for grace. Examples of this form include Yamunācārya's *Stotraratna*, and hymns by many of the Tamil saints, including Māṇikkavācakar. Some Haridāsa lyricists also wrote confessional songs. Parthasarathy noted that before the 13th or 14th century confession of sins to a priest was not a part of Vaiṣṇavism. Vedānta Deśika did not mention it in his works. At least one of the Sanskrit poems attributed to Śaṅkara is of the confessional type.[5]

The opening line of *Duḍukagala* expresses the doubt that a great sinner could be protected by any ruler. Each succeeding *caraṇam* has more syllables than the preceding one. Thus a sense of accumulation is conveyed by the form, the adding of sin to sin.

P. What prince would protect me, when I'm full of so much folly? Being constantly drawn to such bad sensual pleasures.

C. 1. O moon with rays which cause the lily of Lakṣmi's heart to bloom. You are ineffable and unimaginable (What prince. . . .)

C. 2. You are pervasive, in all the beings of creation, and I did not have the mind to heed you! (What prince. . . .)

C. 3. Even in my younger days I did not taste the immortality-nectar of bhajanas, but instead became a follower of false logic. (What prince. . . .)

C. 4. Flattering others to melt their minds for the sake of getting some of their wealth, roaming around to fill up the belly. (What prince. . . .)

C. 5. Telling myself that to live comfortably in this world (is life's reason). I spent all my days teaching women, men of low caste, womanizers, and the ignorant, in order to become powerful, and I was gloating. (What prince. . . .)

C. 6. Without even having a grasp of the tones and rhythms, having a heart of stone, I thought of myself as equal to the great devotees. (What prince. . . .)

C. 7. I misplaced my trust, believing, O Lord of Lords, in limitless wealth, a retinue of servants, children, house, and women beautiful to the sight. (What prince. . . .)

C. 8. Never calling to mind your beauteous lotus-like face, I sought out people whose pride made them blind, and I piteously was caught up in entanglements, suffering, unable to stop doing wicked deeds, and having harmful desires;

I became unsteady, with an ever-wavering mind. (What prince. . . .)

C. 9. Forgetting how difficult it is to be born as a human, instead of attaining supreme bliss I became a slave to arrogance, jealousy, lust, greed, delusion—miserably cheating myself, though I was born to the highest of castes I was performing the deeds of a low caste man. I kept company with people of bad character, and further went astray, conforming to erroneous creeds. (What prince. . . .)

C. 10. Roaming about, some days for women, for children and property, other days for amassing wealth. O Lord adored by Tyāgarāja. (What prince would protect me when I'm full of so much folly ?)

The length of the caraṇams mounts, like the serious consequences of continued wrong-doing, conveving the psychological desperation of the situation. The gravity of a *brāhman* performing the actions of a low caste man in Tyāgarāja's community, was so great that it was the equivalent of ruining one's life. At times the list of sins sounds like those which in some stories the saint's brother is said to have committed, or to have urged Tyāgarāja to commit. For example, if Tyāgarāja had gone to the court and sung for earthly recompense he could not have sung this song with a clear conscience. Paradoxically, the worse the sins are which Tyāgarāja confessess, the more innocent he seems, and the more guilty and graceless the real culprits appear.

Indukā ītanuvunu [6] (" Was it for this that the body was nourished ? ") is another song composed of examples of human life going astray, chasing desires, entranced by sex, gossiping and seeking worldly possessions, but in it Tyāgarāja does not express his own guilt so much as his disgust with worldly people.[7] In *Nēnendu vetukudurā* Tyāgarāja's self-accusations are more definite : " where might I search for you. Lord Hari ? " questions Tyāgarāja. In the

second line he observes that the Lord did not come even when the high-ranking creator-god Brahmā appealed to him. Where then, the *caraṇam* asks, might "a faulty soul full of bad deeds, speaking evilly so often yet disguised in this world as an upper echelon devotee" hope to find the Lord?[8]

Likewise, the saint criticizes himself in *Noremi sri rama*[9] literally "What mouth (have I) to blame you, Śrī Rāma?" In the second line the singer admits that he has repeatedly committed sinful actions. The *caraṇam* details the wrongdoing.

> Without controlling the six sins, man's enemies,
> Showing the teeth (in smiles) to the ladies
> Not knowing devotion to Lord Rāma
> Of Tyāgarāja and of anyone else (who is devoted)
> What right have I to wag my tongue criticizing you?

This moving song is full of sincere repentence for having censured the Lord. *Ninnanavalasinadēmi*[10] is another song in which the devotee admits his blameworthiness. In it Tyāgarāja seems to examine his conscience, asking if he has yearned for a vision of the Lord in his heart, done service to good people, or if instead he has gossiped with the wicked, become attached to the wife who came to him with a dowry, and so on. It seems that these are not very specific confessions of the individual *bhakta*, though a mood of soul-searching may have partly inspired them. They are generalized depictions of the temptations to which any devotee might be prone, warnings to others and to himself of their seriousness and incompatibility with the spiritual life.

In another disturbed song of self-blame Tyāgarāja accuses himself of shamelessly roving the world, after having taken refuge with Rama, and of wasting time in foolishness, becoming the object of mockery to others. This wordy confessional song seems at least in part autobiographical, since Tyāgarāja says in the first *caraṇam*,

"What you mercifully said to me has not come to pass. "Yet, perhaps, "roving the world" means "having worldly concerns." The tone of the second *caraṇam* conveys a turbulence of mind or anxiety of conscience. He says his heart is not really suited to leading a worldly life like others do, and laments that he has not yet realized in his heart that Rāma and he are one. He complains that he cannot bear the misery which results from doing unrespectable actions, and says that his mind is agitated. In the third *caraṇam* he says he cannot blame Rāma, though he fears the problems he has suffered have not impressed the Lord's mind, or else that he does not merit grace. Calling Rāma *kannataṇḍri*—" natural father," this song of self-blame depicts the devotee as the erring child whose only hope is the mercy of the loving parent.[11]

In *Eṭula brōtuvō*[12] ("How are you going to save me?") Tyāgarāja worries about his life, which is "unpleasant to the ear". Wandering, eating like stray cattle in a pound,[13] praising all the well-known misers for the sake of his belly, joining with rogues and doing evil deeds, Tyāgarāja says he has become disreputable, and hence wonders how Rāma, who is accessible to one-pointed devotion, will save him. This song teaches that the Lord demands exclusive devotion, and that to one disgusted with his life there is still some hope for grace, if single-minded attachment to Rāma is developed.

A number of songs express the thought that the wrong actions of the past are the source of present sorrow. In *Toli janmamuna*[14] ("The demerits of my previous births") Tyāgarāja states that he has come to realize the wickedness done in previous births, and asks if it is possible for crops of coarse grain to thrive alongside the fine quality rice paddy, or if the glory of Rāma's name can exist simultaneously with the sins of Tyāgarāja. We conclude with Tyāgarāja that inferior impulses endanger and crowd out the divine, but that the power of the name can canquer all.

In *Toli nēnu jēsina* the singer wonders "Are the fruits of the worship I performed previously such as this?" He asks if money can

buy what he seeks, and questions if his grief will ever be overcome, then tells Rāma not to be concerned, saying that when he (Tyāgarāja) "assumed the role of an excellent *bhakta* it must have been a very inauspicious time."[15]

Another song in the mood of guilt is *Prarabdhamittundaga*[16] ("When the fruit of my past acts is thus"), in which Tyāgarāja laments.

P. When the fruit of my past acts is thus
I have no business blaming others—
When you are there (my Lord).

A. O Prince of noble character, protector of people
Bestower of boons, Reservoir of compassion, Lord
transcending time, adored by Śiva (When. . . .)

C. When I lend a helping hand they become harmful;
When I show mercy they begin making many accusations;
Seeing me, people disguised as devotees, whose minds
flicker like lightning, become my enemies,
O friend of Tyāgarāja (When. . . .)

In the *caraṇam* the singer feels unjustly persecuted, a sentiment repeated in several songs, but in the pallavi he admits this bad luck must be his fault, the results of previous actions, since Rāma has the ability to rescue him, but does not.[17] *Tolinē* jēsina pūjā phalamu[18] is similar to the three preceding songs, but it places the blame more on Rāma than on the bhakta Tyāgarāja.

2. Songs of Worthiness.

A. "Have you forgotten me?" The Wronged Devotee's Impatient Yearning and Questioning.

Tyāgarāja's attitude in many songs suggests that he often felt quite positively about having fulfilled his obligations as a servant

and devotee of his *iṣṭadevatā*. Lord Rāma. In fact, a good number of Tyāgarāja's songs argue from a position of feeling wronged or neglected by the Lord, who seems to be the one guilty of slackness in fulfilling his duty. In these songs the faithful devotee rather self-righteously maintains that he deserves better treatment at the hands of Rāma, whom he accuses of forgetfulness. In these songs the singer boldly or subtly urges the Lord to set right the wrongs and to live up to his promises. These songs are confident expressions of a feeling of worthiness and even intimacy. A strictly formal relationship with an authority figure would not allow for such familiarity in the tone of complaint. For example in *Sāketa niketana* ("The Lord whose abode is Ayodhyā") Tyāgarāja asks Rāma. "Did you not say, 'I will protect you, I will foster you'? I became enamoured of you alone; how is it that you have this attitude? Complaining of such neglect, I desired your arrival so much! Do not make excuses and stay away. They will make a noise. (A Telugu idiom meaning 'people will talk,')" [19] Here the *bhakta* sings in the voice of a jilted lover.

In another song [20] Tyāgarāja asks Rāma if he has forgotten the words he spoke when Tyāgarāja was a child. "Over and over, you bestowed such respect, and you said: 'Why this worry? When such good fortune is yours!." The *caraṇam* offers a glimpse of Rāma's court, in which Rāma was watching "the fine dances of the blossoming maidens" and Tyāgarāja was gazing upon his Lord's feet with adoration, and melting, as it were. Then, it is said Rāma stopped his brother Bharata from waving the yaktail fan,[21] "and with compassion said: 'I am the giver of boons to Tyāgarāja." Then, again and again, Tyāgarāja asks if Rāma has forgotten that he said those words. As is the case with other songs referring to experiences of seeing Rāma, it is not clear if the occasion referred to was in a dream, in a meditative trance, or otherwise.

Righteously and impatiently Tyāgarāja asks in *Ela ni daya rādu*, "How is it that your grace has not come? Will you neglect me? Is this not the proper time to protect me?"[22] In a similar mood, but

seemingly in more desperate straits he asks in *Enduku daya rādu,*[23] " Why has your mercy not come? O Rāmacandra! "

A. Thinking (my pleas) mere noise, have you forgotten me? Are you not there? (Why has your mercy not come?)

C. 1. Unable to bear the useless and ceaseless ocean of existence, I have become terrified and I tremble like droplets on a lotus leaf—seeing me like this, cloud-hued unequalled hero—(Why has your mercy. . . .)

C. 2. I cannot form friendships with people who experience over and over the ocean of evil things ! My body, O Rāma, has become half of what it was ! Seeing me like this, O Lotus-eyed, immaculate form (Why has your mercy not come?)

C. 3. Why this delay? Do you say this is not the time? If you do, then say, which way shall I go sir ? Without you there is no protection. You are the shelter of the poor, Lord adored by Tyāgarāja, your life enables the crossing! (Why has your mercy not come?)

This song suggests a mood of disappointment, and depression, as if sung in difficult times—the people around the singer are characterized as habitually engaged in evil, the weight of the singer's body is said to be half its previous amount, and protection in this dark night of the soul does not seem to be forthcoming. Tyāgarāja prayerfully complains that he has been faithful and deserves to be better cared for.

Another song also depicts the mood of pleading for succour, standing firm amid tribulations, expressing uncomprehending bewilderment that Rāma should be so unobliging. After an obeisance and three epithets of Rāma. Tyāgarāja begins the interrogation : " Why this argument with me ? Does it give you happiness ? Is it

such a burden to save me? Should I send a messenger?" In the third *caraṇam* he asserts: "I believed in you, I said 'I take refuge in you.' I said 'Come!'" In the next, he promises that he will not run away, or give up his devotion, or approach others for relief. Next, he requests that Rāma ask for sweet betel leaves (which Tyāgarāja can then offer) and then offer boons. Then he asks "What is the profit of this to you? Do you think me vile?" Asking Rāma to "look upon us, save us, join us willingly," reminding Rāma of the supposed power of his name. Tyāgarāja demands with full confidence in his right to expect fulfillment, "Come quickly, Ocean of mercy, Dweller in Tyāgarāja's heart!" [24]

Another song expresses puzzlement as to Rāma's whereabouts, asking "Where has he hidden himself? He has not come here! when will his grace come, O mind? Why this fickle unsteadiness? Hear my request! Just as in the old days, in order to save devotees. he has now hidden himself—where? He has not come here; when will his grace come, O mind?" The first *caraṇam* recalls the story of Hiraṇyakaśipu putting his son Prahlāda through ordeals; the Lord, unable to bear the thought of the steadfast devotee suffering, emerged from a pillar. But where has the Lord hidden himself today, Tyāgarāja asks. Then Rāma is pictured as hiding behind the palmyra tree when he rescued Sugrīva. Again likening Rāma's hiddenness to a dramatic incident, he pleads for Rāma to come out.[25]

Such insistent songs, demanding the appearance of the Lord, whom the devotee feels is obligated to demonstrate his presence, are plentiful in Tyāgarāja's corpus of works. "Again and again I am crying to you alone, but your mind shows no pity on me," the singer complains in *Mari mari ninnē*.[26] After mentioning Purāṇic characters who enjoyed the Lord's protection, he demands that the Lord make known his glory, saying he cannot bear the neglect and that he will not listen to any excuses. Thus, in a confident mood he often makes his demands known with boldness of tone.

In some songs Tyāgarāja enumerates his worthy qualifications and feelings of having been wronged or forgotten, usually including an interrogatory exclamation. Singing in bewilderment he demands a resolution to the unjust situation, or at least an explanation. In *Kṣīrasāgara śayana*[27] (" Lord who reclines on the ocean of milk "), Tyāgarāja asks " Should you put me in such grief ? " In the *anupallavi* Tyāgarāja speaks of the legendary elephant Gajendra whom Viṣṇu once saved with alacrity, and in the *caraṇam* he recalls the tales of Draupadi (though the Mahābhārata heroine is not mentioned by name) belng given a *sari* by Krishna, the courageous Bhadrācala Rāmadāas who was rescued by Rāma from a life of imprisonment, and Sītā, for whom Rāma crossed an ocean. Reminding the Lord of these acts of mercy the saint pleads with Rāma to accept him with compassion also. The melody of this song is a reflection, as it were, of " the still, pellucid depths of the milky ocean on which Viṣṇu was reposing."[28]

A suspicion crops up in *Evarimāṭa vinnāvō*[29] that someone has been giving Rāma misleading information about Tyāgarāja. " The great *bhāgavatas* have said " He is one who is dependent on the devotee," Tyāgarāja asserts, and he has believed in this; is Rāma now going to make this contention untrue ? In *O raṅga śāyī*[30] also he complains: " When I call you, cannot you say 'I ' m coming, and then come " He complains that he has suffered much among people jealous of others' good fortune.[31]

In another song complaining of neglect[32] Tyāgarāja asks: " Seeing me among peeple who look on with contempt, should you hide your mercy? ' The *caraṇams* remind Rāma of incidents in which Tyāgarāja's worthiness was recommended to Rāma by Sītā, by Bharata (who is depicted in the song as having said, " Tyāgarāja is every bit as much a devotee as I am "), and by Laksmana, Rāma's brothers. When these events took place is not mentioned. Elsewhere, Tyāgarāja speaks as one harrassed:

Why does that compassion of yours not come today, Śrīraghuvara, Ocean of mercy? Having taught me with joy the secret of

true devotion . . . Did you not say that all the harm caused to me by beating and abuse was done (as if) to you? Did you not say to bear the suffering of countless abuses? Did you not console me? Did you not make my body shine, giving me sustenance, giving rice and betel? You said 'We are your parents, who gave birth to you.' Did you not give courage to Tyāgarāja? Why does that compassion of yours not come today?[33]

One could present many songs by Tyāgarāja in which he complains of feeling neglected, reminds Rāma of previous moments of mercy or promises, and demands affectionate reassurance. The situation is almost paradoxical, the devotee is more faithful to vows than his Lord is, and seemingly has a superior memory. As we have seen, carried to one extreme this mood of disappointment sinks to despair. Wearied and exasperated in a more whimsical direction, Tyāgarāja's spirits rise, and he is able to bring out the humour of the situation, in the form of nagging *nindāstuti*.

B. " Is it your rage at being called a woman ? "
Nindāstuti—Sarcasm and Good-Natured Protests.

The arguments mounted by Tyāgarāja in his songs of complaint sometimes show a further ploy to win the attention or grace of his his deity; they highlight the absurdity of the predicament and cajole by the device of needling accusations to precipitate some sign of protection from Rāma. Some of these utterances take the form of clever lines with a touch of sarcasm embedded within otherwise serious songs, others are in the mood of desperation, when if the tension is not broken by laughter it would be broken by weeping.

In this form, the *nindāstuti* (" praise by means of blame ") the devotee is still thinking of, and depending upon, his or her deity, and is still reverent, but patience is beginning to wane, and this shows in the mildly biting attacks. In a sense, the questioning songs are an emotional series of irritated recognitions that God is

inexplicable and does not always act as one would wish. The fact has not been accepted with resignation, and the devotee feels intimate enough with the Lord to cry out complaints in a bittersweet voice, and sometimes in a tone of gentle humour.

For example, in one song Tyāgarāja tries to puzzle out the reason Rāma does not cooperate and come to him, and he humorously asks: " Why does your grace not come? Is it because of your rage at being called a woman?"[34] referring to the Ramāyaṇa episode in which Sītā called Rāma a woman when he would not fulfill her wishes. Tyāgarāja is being impolite to bring up the incident, but that is a means to emphasize his urgency. He further asks Rāma if he is out of sorts from having had to fast while exiled or from some other annoyances. In this mood the singer will act naive and use any means as a lever to move his Lord and get a response, even embarrassing him with reference to an insult.

In one song, he asks " If you were to come stand before me, what wealth would be lost?" Literally *sommu* means " money property, goods, jewels " and, by extension, status or prestige. Thus Tyāgarāja is implying that the Lord is miserly, worried about losing his goods, hesitant to make expenditures. Tyāgarāja, in this song, sincerely and reassuringly promises he will not exceed what is his due. He asks Rāma what kind of heroism he is showing in this matter, says that "in days gone by this neglect of me did not exist," and he asks why Rāma is now exhibiting such injustice (*haramitanamu*).[36] Though the mood is one of impatient accusations, the sound of the song is sweet, with much ornamental alliteration and rhyme, making the sound of the words fascinating and rich rather than harsh and bitter, hence it is a true *nindāstuti*, praising through blame, and it shows not only Tyāgarāja's seeming familiarity with his deity, but also the musical artistry which made his complaints palatable.

Tyāgarāja speaks with a certain irony regarding the Lord's ability to speak appropriate words in the song *Sādhiñcenē*, one of

the saint's masterpieces in the *pañcaratna* group.[36] The Telugu verb *sādhiñcu* means "to achieve, accomplish, effect, master, overcome, to insist, to obtain something by perseverance." Thus the *pallavi* simply means, " He persisted, O mind!" or "He won out!" The *anupallavi* goes on: "Making a mockery of his own persuasive words of righteousness, he made his will prevail. (He won out!)" Next there is a line in the text which functions as the *pallavi* to be repeated after nine progressively longer and more complex *caraṇams*. That line is the somewhat ambiguous exclamation: "He spoke words which were suitable to the occasion," or "convenient to the moment." In most of the situations covered by the *caraṇams*, this line comes as a complaint or sardonic comment on the unreliablity of the Lord.

C. 1. He saw Devakī and Vasudeva off to their ordeal,[37] speaking words suitable to the occasion.

C. 2. The Lord of the world-stage, Source of the holy Ganges, is a traditionalist in music,[38] speaking words suitable to the occasion.

C. 3. Without fulfilling the hearts desires of the milk-maids he made jest of them, speaking words suitable to the occasion.

C. 4. He always made the ladies become love-tipsy and he made them surrender to him; also, the Supreme Being, when he was Yaśodā's son laughed when she gave him kisses, speaking words suitable to the occasion.

C. 5. I was searching in the lotus of my heart for one who could dispell the pains of the kali age so dark, one was sinless from birth, an ocean of virtues, with love like a mother's—a supreme affection for those who are devoted and he spoke words suitable to the occasion.

C. 6. "Lord Rāmacandra! Lord of the Raghu clan ! Soft-spoken One ! Lying at ease on the cosmic serpent ! Brother to

all women, Unborn Lord, Rider of Garuḍa ! Emperor-adored Lord ! everlastingly youthful ! Your lotus eyes—" I was speaking thus, calling out to him, and he, without saving me spoke words suitable to the occasion.

C. 7. " O Śrī Veṅkatēśa : Self-shining Brilliance ! Highest of all gods, whose abode is the heart of the good, wearing cloth of gold, dazzling in bright crown and earrings! Lord Rāmacandra, Emperor of men, sung by Tyāgarāja—" when thus I praise, he speaks words suitable to the occasion.

C. 8. He said : " Those are true devotees whose character is is good," and he accepted my worship lovingly ; he said " Never lose your temper, nor associate with the god-less." He said, " If sorrow comes to you, take the rough with the smooth, bearing it manfully." As giver of the happiness of self-mastery and tranquility he is worshipped by Tyāgarāja, but without coming near, he won out, speaking words convenient at the moment.[59]

This song is a good example of the celebration of the irrepressible cleverness of Krishna and Rāma, affirming that the Lord prevails in his charming and unpredictable, if sometimes maddening ways, regardless of what anyone thinks or plans. Krishna is known for the quality of playfulness, Rāma for his appropriate speech. " He won out . . ." reveals a Tyāgarāja on a firm enough footing in the realm of *bhakti* to jest with his Lord, teasing him about his teasing qualities.

C. " I am convinced ! "—Songs of Certitude, Gratitude, Ecstasy and Vision.

A number of Tyāgarāja's songs celebrate the certitude, thankfulness and ecstasy which the saint experienced. These songs are fully positive, with no regrets or misgivings, no anxieties or doubts.

In a song which describes Rāma's assurances and Tyāgarāja's fearless certainty, *Sītāpatī nā manasuna* ("O Sītā's Lord, in my mind. . . .") Tyāgarāja employs a philosophical term meaning "demonstration, established truth, principle, conclusion, result decree"—*siddhāntamu.* In philosophical parlance this denotes the conclusive end which follows the demolition of objections to the commentator's interpretation of a *sūtra.* Thus the Telugu opening line means: "O Rāma! I am saying in my mind 'It is the established truth!'" or "'I am convinced in my mind!'" The next line adds "—of all the words you spoke to Hanuman and others." Finally the *caraṇam* reveals exactly what conviction it is that Tyāgarāja is speaking of: ". . . looking upon me with love, acting magnanimously, showing me your glory in all its magnificence, you said: 'Why is there fear in this world?' O Rāmacandra adored by Tyāgarāja! (I am convinced. . . .)" [40] This mood of steadfast faith and fervent contentment does not seem to have produced as many songs as the mood of discontent. Similarly, in the lyrics of the Āḻvārs, and in those of Northern *bhakti* poets such as Sūrdās, the journey is sung of more often than the arrival.

D. "I became an ever-blissful person!"
Songs of Gratitude.

In a song which rejoices in a mood of gratefulness, *Nīdayace Rāma* ("With your grace"), Tyāgarāja exclaims:

P. With your grace, O Rāma, I became
an ever-blissful person!

A. Your form is full of the essence of
the divine bliss of musical sound. (With your. . . .)

C. Noble Lord of gentle speech,
your ornaments are the concordant notes;
You wear the cloth of the utterance
of the good Tyāgarāja. (With your grace. . . .) [41]

Thus, the saint expresses conviction and satisfaction in an elegant simplicity.

In another song which expresses gratitude and joy both musically and lyrically, *Enta bhāgyamu*, Tyāgarāja celebrates Rāma's presence: " What great fortune, that you appeared in our midst! Coming near, speaking in a familiar way as a friend, happily ending our anxiety, you saved us!" In the *caraṇan* Tyāgarāja hearkens back to the past, and also insists on the identity of Rāma's gracious actions then and in the present. " Long ago you saved all the great sages who lived in your vicinity, granting suitable protection, with your *līlas* (playful sportings), giving them the power to become small, and other abilities, and similarly you have saved me, O Lord adored by Tyāgarāja." [42] This proclaiming of the continuity of the access to the divine presence is an important feature of Tyāgarāja's popularity, and constitutes an important reflection of Tyāgarāja's self-image. He is recalled by many today as the saint of the last century who sang " O Rāma ! " and caused Rāma to appear and ask, " What is it ?"

A common Telugu proverb meaning "Whatever comes, whatever goes," i. e., " regardless of the consequences, forms the beginning of the *pallavi* of *Entarāni.*

> Come what may, go what will.
> Can I forsake the nearness of you,
> Śrī Rāma?

Throughout the rest of the song, images of steadfast servants of Rāma are used to emphasize the privilege it is to serve faithfully the Lord.[43] Similarly, a note of satisfaction is sounded in *Intakanna.*

P. What bliss is there greater than this? O Rāma!

A. When there is unanimity among all devotees (What . . .)

C. 1. To dance, to sing tunefully, to pray that the Lord appear, to absorb one's mind in the Lord—that is plenty! (What bliss. . . .)

C. 2. If you say "I am He" forgetting the bundle of senses and body by singing of the glories of the Lord—that is plenty! (What bliss. . . .)

C. 3. At the time of repeating your name, O Lord whose life has been sung by Tyāgarāja, these worlds shine as you!

P. What bliss is there that is greater than this [44]

These songs of satisfaction and enjoyment of the positive aspects of *bhakti* show that Tyāgarāja appreciated the refuge and happiness which this path afforded him. But, just as the path of *bhakti* largely consists of spiritual striving, and the attainment is the crowning moment, so Tyāgarāja's lyrics reflect the *bhakti's* trial-filled journey more often than the glorious arrival.

E. "I gazed upon Śrī Rāma today!"
Songs of Tyāgarāja's Visions of Rāma.

> ". . . visions do not come to the unworthy. But to the worthy man who shows himself humble there comes a dream. And the dream always contains a song." [45]

In a popular song attributed to Tyāgarāja, *Kanugoṇṭini śrī-rāmuni*, the saint exclaims "I gazed upon Śrī Rāma today! Rāma, who was happily born to the solar race, Sītā's beloved, on earth, today!" As we have seen, Tyāgarāja reminds the Lord of promises made in several songs, presumably alluding to moments of trance, visinon, or dream. As we have seen, Tyāgarāja's religious experiences, including visions of Rāma, were said to have been precipitated by twenty years of intensesp iritual practices, especially the

repetition of the *tāraka mantra.* The dreams and visions of mystics in various traditions are well known, though in modern times they may not be understood T. S. Eliot wrote.

> ... we have nothing but dreams, and we have forgotten that seeing visions, a practice now relegated to the aberrant and uneducated, was once a more significant, interesting and disciplined kind of dreaming. We take it for granted that our dreams spring from below: possibly the quality of our dreams suffers in consequence.[46]

Purandaradāsa specifically mentioned having seen Krishna in a dream: " I have sighted Gōvinda in my dream, I have seen his feet and clothes and ornaments ... Light opens my eyes ... and the mind is tireless looking at the little one. How beautiful is his form. . . "[47] Āṇḍāḷ, Appar, Sundarar, Mīrā, and many other *bhakti* saints also have sung of such dream experiences. Ordinarily, Tyāgarāja does not use words suggesting dream-experiences in his visionary songs, saying instead simply that he " saw " Rāma, and describing the vision.

One example is *Bhavanuta*[48] (" Lord adored by Śiva "). According to tradition, on the day of a quarrel between Tyāgarāja and his brother, it was decided that the house in which they lived should be divided, A partition dividing a family house was a serious matter—something of a scandal. According to legend, later that night Rāma, Sītā, and Hanuman incognito visited Tyāgarāja's half of the house to bless and comfort him. A phrase, *baḍalika dīra,* is repeated eight times in eight lines, as well as being repeated each time the *pallavi* occurs. This ambiguous imperative phrase means " finish fatigue." It is not always clear whose weariness is to be done away with, and this is the playful intention that gives for the possibility of devotee and Lord both enjoying refreshment.

P. O Lord adored by Śiva, come sport in my heart,
doing away with weariness !

A. O Lord, you help us cross over (life's sea)—
you have said so yourself ! (O Lord. . .)[49]

C. 1. O Beloved of Hanuman, you wandered for my sake—
to end your weariness, you came here to my house
—you surprised me ! to do away
with weariness ! (O Lord. . . .)

C. 2. You did not accept my offering to you to do away
with weariness, you spoke agreeably, saying
it did not matter, doing away
with weariness ! (O Lord. . . .)

C. 3. You said you would protect me, making my very strong,
you're Lord of Tyāgarāja, getting rid of weariness.

The music of this song is peculiar, described by one musicologist [50] as trancelike and mystically serene, with an unusual beginning. Many have noted the experience the song seems to describe : Rāma appeared to Tyāgarāja and spoke ; Tyāgarāja offered him refreshments ; Rāma promised to make Tyāgarāja very strong or "great." [51] The playful employment of the idea of replenishing spiritual energies through contact with the Lord is a special feature of this song, which would fit well at a time of exhaustion in Tyāgaraja's life, when needed spiritual sustenance was finally forthcoming. The mystical music portrays well the quiet joy of a conscientious *bhakta* who has received succour.

In another song the saint recalls :

On the hilltop sat Lord Rāma—
Unerringly I saw him. . . .
I was thrilled with ecstasy—
Tears of bliss welling up. . . .[52]

In this song Rāma is said to have promised Tyāgarāja, who was so moved he could not speak, that he would attain deliverance in ten days' time. Similarly, in another song Tyāgarāja describes

seeing Rāma in "the loveliest golden boat," and hearing Rāma promise him deliverance in ten days. According to tradition, the visionary experiences alluded to in these songs were premonitions of the saint's death, which he welcomed as the opportunity to merge with his vision of the divine. The proof of this attitude is said to be found in Tyāgarāja's insistent remindings of Rāma about the promise he had previously made, referring specifically to the "ten days" which were supposed to elapse before his deliverance. These songs are made all the more intriguing by their mysterious references. These hints are a form of *dhvani* or suggestiveness, alluding to experiences which the listener cannot fully fathom, but only partially glimpse.

CONCLUSION

Through songs of self-deprecation Tyāgarāja gives voice to penitent moods which exist in the lives of sensitive *bhaktas*, and by a public recitation of sins and their results he cautions others not to stray. With his songs of confidence he encourages other devotees on their own individual paths of love.

We could consider the positive and negative songs as examples depicting some of the archetypal relationships of the *bhakta* and *bhagavān*: the blessed devotee thanking the Lord, the pining servant feeling neglected by his master, the familiar friend, the beloved of the divine lover in separation, the chosen disciple blessed with a vision. . . The songs of confession and repentance may be seen as a variety of the relationship of the servant, the erring servant of the divine king Rama, or the prodigal child of the divine father Rama, or the forlorn lover of the beloved, feeling repentent and asking for mercy. These songs show the soul in the experience of perceived alienation from true religious life and in separation from the divinity at its center, and they enact sorrow at the lapse, and contain hope for renewal and fulfillment. The constancy of Tyāgarāja's one-pointed devotion shines through his many lyrics of worthiness, and his compassion for other humans flows in the songs of humility.

NOTES

SHT—*The Spiritual Heritage of Tyagaraja*, by C. Ramanujachari and V. Raghavan (Madras: Sri Ramakrishna Math, 1966; *KVS* I & II—*Tyagaraja Keertanalu* (vols. I & II), by Kalluri Veerabhadra Sastri (Madras. Kranti Press, 1975): *GC* II—*Great Composers, Book* II: *Tyagaraja*, by P. Sambamoorthy (Madras The Indian Music publishing House, 1970).

[1] *Apparāma bhakti*, SHT p. 105; KVS I p. 257.

[2] *Duḍukugala*, SHT p. 261; KVS I p. 229

[3] GC II p. 41.

[4] S. Y. Krishnaswamy. *Thyagaraja. Saint and Singer* (Madras: Orient Longmans, 1968), p, 175.

[5] T. S. Parthasarathy, in an interview, Madras, 1981. See Robert Erwin Gussner's Thesis: *Hymns of Praise; a textual critical analysis of selected Vedantic Stotras attributed to Śaṅkara*, Harvard University Ph. D. thesis. 1974.

[6] *Indukā ī tanuvunu*, SHT p. 17.

[7] Sambamoorthy remarks that the tune reflects the " pathetic" state of mind of the composer at the time of composition. GC II p. 48.

[8] *Nēnendu vetukudurā*, SHT p. 264-265; KVS II p. 21. The *anupallavi* refers to the creation myth recorded in the *Bhāgavata Purāṇa*, which is related to Vidhura by Maitreya: Brahma, finding himself in a lotus stemming from Viṣṇu's navel, became bewildered. For a century he practiced austerities, then saw Visnu reclining on the cosmic serpent and received instruction from him concerning creation. Cited and discussed by E. N. Purushothaman. *Tyagopanishad* (Hyderabad: Andhra Pradesh Sangeeta Nataka Akademi, 1975), p. 193.

[9] *Nōrēmi śrī rāma*, SHT p. 268, KVS. II. p. 24.

[10] *Ninnanavalasinadēmi*, SHT p. 266—26 ?

[11] *Siggumāli nāvale*, SHT p. 263—266.

[12] *Eṭula brōtuvō*, SHT p. 263 ; KVS I p. 308.

[13] Here Tyāgarāja uses a Tamil term. *paṭṭi goḍḍu,* meaning "cattle in a pound for strays," an unusual deviation from his usual Telugu and Sanskrit vocabulary.

[14] *Toli janmamuna,* SHT p. 257 ; KVS I p. 424.

[15] *Tolī nēnu jēsina.* SHT p. 256—257 KVS I p. 425.

[16] *Prārabdhamiṭṭuṇḍagā,* SHT p. 356. KVS II p. 37.

[17] Sambamoorthy, in whose book GC II the opening word of this song is incorrectly printed, placed this song early in Tyagaraja's career, seeing it as a complaint about his brother's treatment of him.

[18] *Tolinē jēsina pūjā phalamu,* SHT p. 255 ; KVS I p. 428.

[19] *Sāketa niketana,* SHT p. 382 ; KVS II p. 225.

[20] *Nāṭimāṭa maracitivō,* SHT p. 310; KVS I p. 454; 1908 p. 112.

[21] The *camaramu* is the tail of the yak of Tartary, Bosgrunniens, which is used as a whisk. Thus, the yak-tail is an insignia of royalty, an accoutrement of the court.

[22] *Elā nī daya radu,* SHT p. 322; ?43.

[23] *Enduku daya rādu.* SHT p. 357: KVS I p. 229. 1908 pp. 41 - 42.

[24] *Vandanamu,* SHT p. 464.

[25] *Endu dāginādo,* SHT p. 575; The episode in which Rama hides behind the palmyra tree to save Sugriva is found in the *Aranyakanda* of the Ramayana.

[26] *Mari mari ninnē,* SHT p. 303. KTS II p. 70. It is said that Tyāgarāja sang this song at his teacher's request during the *vidvān* concert early in his musical career.

[27] *Kṣīra sāgara,* SHT p. 331; KVS II p. 254.

[28] GC II. p. 93.

[29] *Evarimāṭa vinnāvō,* SHT p. 276; KVS I p. 323.

[30] *O raṅga śāyi,* SHT pp. 66, 275; KVS I p. 352-353.

[31] This very popular song, a mature piece in "a grand, majestic and learned style" (GC II p. 36) is thought to have been composed, by the saint at Śrīraṅgam.

[32] *Ādaya śrīraghuvara*, SHT p. 393; KVS I 262. KVS divides the text following the *anupallavi* into two *caraṇams*, while SHT edits it as one unit, a single *caraṇam*. Many other songs of "grievance anger, remonstrance" are found in SHT pp. 331-388.

[33] *Ādaya śrīraghuvara*, SHT p. 393.

[34] *Rāmacandra nī daya*, SHT p. 414.

[35] *Eduṭa nilicitē nīdu*, SHT p. 343; KVS I p. 310-311. The first repetition of the *pallavi* has been incorrectly placed after the second line in KVS, rather that after the first and third as found in SHT.

[36] *Sādhiñcenē*, SHT p. 427; KVS I p. 232.

[37] Vasudeva and Devakī, the parents of Krishna, were imprisoned by King Kamsa.

[38] *Saṅgīta-sāmpradāyakuḍu* means "a traditionalist in music."

[39] Sādhiñcenē is one of the masterpieces of Tyāgarāja in the estimation of many musicologists. E.g. T.V. Subba Rao SIM p. 149. GC. II p. 39.

[40] *Sītāpati nā manasuna*. SHT p. 395; KVS II p. 235; C. Narayana Rao op. cit. pp. 28-29.

[41] *Nī dayace rāma*, SHT p. 230; KVS II p. 6.

[42] *Enta bhāgyamu*, SHT pp. 497-498; KVS I p. 295.

[43] *Enta rāni*, SHT p. 240; KVS I p. 293.

[44] *Intakanna*, SHT p. 508; KVS I p. 264.

[45] Ruth Murray, *Singing for Power* (Berkeley: Underhill, 1968), p. 7.

[46] *Kanugoṇṭini*, SHT p. 495-496: KVS I p. 358. T.S. Eliot, *Selected Essays*, (New York: Harcourt, Brace and Co., 1932, 1944), p. 204. Eliot was writing about Dante's visual imagination.

[47] V. Sitaramiah, *Purandaradasa* (New Delhi : National Book Trust, 1971), p. 73.

[48] *Bhavanuta*, SHT p. 320-321 ; KVS II p. 52.

[49] The last four syllables of the *anupallavi*, when added to the first word of the *pallavi* change the meaning from "Śiva-adored" (*Bhavanuta*) to "Brahmā-adored" (*Kamalasambhavanuta*).

[50] T. S. Parthasarathy, in an interview, Madras, 1981.

[51] Sambamoorthy sees these lines as "valuable internal evidence" of divine visitation and believes Tyāgarāja wrote *Kalugunā pada nīraja*, SHT p. 127, at the same time—a song to Hanuman. GC II pp. 20-21.

[52] *Giripai nelakonna*, SHT p. 493; KVS I p. 391. The image of the mountain, as well as the image of the river in the following song, are ancient symbols associated with death, as noted by Mircea Eliade in *Patterns of Comparative Religion* (New York: New American Library, 1974) pp, 101-102, 188-212.

[53] *Paritāpamu ganiyāḍina*, SHT p. 394; KVS II p. 29.

Study of Panchama Varja Ragas and Madhyama Varja Ragas

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With 72 melakarta ragas as the basis, this paper works out the computation of the possible varieties of shadava scales with the Panchama notes as varja and of audava scales with Pa and some other note as varja. Similarly the possible number of madhyama varja shadava and audava varieties have been worked out. Only non-vakra ragas are taken up for study. Again, the ragas taking two varieties of a note (bhashanga ragas & vikrita panchama ragas) are not taken up for consideration as this class of ragas calls for a detailed analysis separately. Though innumerable ragas without Pa and Ma can be calculated by way of Prastara-permutation under the above categories, the present paper focusses attention on the krama shadava, krama audava panchama varja and madhyama varja ragas and attempts to analyse the form of a few of these ragas as signified by the combinations of notes used in them.

During the last few centuries, series of publications on music with long lists of ragas arranged according to their scalar type in a highly systematic manner have been brought out. The arohana and avarohana of the ragas are available in these works along with the melakarta to which they are assigned. To mention a few of the early publications, we may refer to the following works :

Sangīta Sampradāya Pradarśini (1904)—Subbarama Dikshitar

Sangīta Chandrikai (1902) by S. Manickamudaliar

Gāyaka Siddhānjanam (1905) } Tachur Singaracharyulu
Gāyaka Lochanam (1902) }

Sangīta Svaraprastāra Sāgaram (1914)—Nadamuni Panditar

Sangīta Prathama Śikshā prakaraṇam (1913)—
C. S. Krishnaswamy

Karuṇāmṛta Sāgaram—Abraham Panditar

Gāna Bhāskaram—K. V. Srinivasa Iyengar

Sangrahachūdāmani—Govindacharya

When the 72 melakarta ragas came to be defined as scales having a krama sampurna arohana and an indentical avarohana, the possibilities of computing new ragas with scales of six notes and five notes in ascent and descent by dropping one or two notes became evident and were fully explored. Varja ragas are thus the derivatives of the 72 melakartas, in which one or two notes are deleted (*made* varja—i.e.. note not sounded or employed in the scale). Actually this class of ragas relates mainly to the number of notes figuring in the ascent and descent of the raga and has nothing to do with the subtleties of the notes in different prayogas which are vitally important in the formation and character of ragas. Even in sampurna ragas like Todi, Kalyani and Sankarabharana. the note panchama and shadja are temporarily omitted in certain characteristic sancharas just to enhance the raga bhava. The omission of a certain note or notes in a sampurna ragas even for a short while in the melodic context, is only to emphasise the musical value of the note sounded after a brief spell of absence in the raga sanchara. Such panchama varja prayogas are consciously resorted to in perhaps certain melakarta ragas for the above reason. The arohana and avarohana of a raga are at least helpful in pointing out the kind of notes, and the notes which are varja or deleted either in the ascent or descent or both and the manner of ascent and descent. Just like a dictionary of terms, katakas of arohana—avarohana of a number of ragas exist. But the employment of the svaras in the sanchara krama emphasising the strong notes, the samvadi relationship of notes and many other manifold subleties for generating the raga expression is something beyond the scope of the arohana - avarohana of a raga. It is the diagnostic phrases or sancharas in a raga involving the ascending, descending and a combinational movements of the svaras in a melodically acceptable manner which really constitute the substantial part of a raga.

HISTORICAL

Historical evidence points out references in Vedic literature to the terms Shadava, Audava and Sampurna in the context of num-

ber of notes used in Samagana. From a nucleus of a five note scale, the sampurna form of the scale is achieved as the final in a series of Trisvarya, Chatusvarya, auduvita and shādavita of notes. Reference to the three sthanas each consisting of seven notes is found in Ṛkprātiśākhya. S. M and G gramas were sampurna scales with a definite allocation of sruti intervals. The murchanas derived from the gramas had the full complement of seven notes with a regular ascent and descent. By dropping one or two notes from the murchanas, the tanas with six and five notes were derived. Shadja grama has four tanas when sa, ri, Pa and Ni are dropped successively. M-grama has three tanas when sa, ri and ga are dropped successively. When these are performed in all the seven murchanas of each scale, they give rise to 49 tanas, which are shadava in nature. According to Matanga, the audava tana is to be obtained by omitting the consonant notes and sometimes the anuvadi notes. For instance sa-pa, ri-pa, and ga-ni (the samvadi pairs) are dropped in S-grama and ga-ni, and ri-dha in M-grama to derive audava tanas. From the seven murchanas, a total of (7×5) 35 audava tanas is derived. 49 shadava and 35 audavá tanas make 84 tanas. In the ancient gramic music, sa-pa were dropped and madhyama note was never dropped in shadava and audava tanas and it was a note of vital importance for indicating the murchanas of Sa-grama and ma-grama. The ten characteristics of jati include the features of alpatva, bahutua, shādavita and audavita. Of these, alpatva, indicates the use of a note in a small measure which is done by shādaviṛkṛta (hexatonic) or audavikṛta pentatonic treatment of the respective note i.e., by skipping over the particular note or notes. Shādavita refers to the employment of six notes, by dropping the *amsa svara* and instead, using, the consonant of that dropped note. Shadava and audava ragas were mentioned by Narada, Parsvadeva, Sarngadeva and other medieval lakshanakaras. The ancient Tamil Music also refers to Pan (sampurna). Tiram (audava) Panniyam (shadava) tirattiram (four note scale). Ahobala and Srinivasa mention sampurna, shadava and audava melas.

The practice of classifying the jatis, ragas and even melas according to the number of notes in them was prevalent. With the emergence of the 72 melakarta ragas, fresh scales were derived by finding the possible varieties of shadava and audava combinations of notes under each melakarta.

COMPUTATION OF JANYA RAGAS :

It is well known that eight kinds of janya ragas are derived from each of the 72 melakartas and these are (a) Shadava-sampurna, (b) Audava-sampurna, (c) Sampurna-shadava, (d) Sampurna-audava, (e) Shadava-shadava, (f) Shadavaaudava, (g) Audava-shadava, (h) Audava-audava. According to the above scheme of computation, the total number of janya ragas will be 483 derivable from each of the 72 melakartas. The possible permutation-combinations that could be derived from the 72 melakartas would thus be 483 × 72 = 34,776 which figure does not include those of vakra, bhashanga and svarantara ragas.

Working out the panchama varja shadava or shadava-audava, audava-shadava or shadava–sampurna or sampurna-shadava janyas that can possibly be derived from each of the 72 melakartas, in a similar manner, we get a grand total of 3,456 ragas-1728 Suddha ma and 1728 Prati ma. These do not list the stupendous varieties of vakra, svarantara and bhashanga ragas.

Likewise, the madhyama varja shadava, audava and their subvarieties as above, give rise to the number of 1728 janya ragas (being half that of Panchama varja ragas) that can be possibly be derived from the 72 melakartas. The scheme of the computation of the Panchama varia and madhyama varaja ragas is shown below :

(Please note that the note panchama which is constant in each of the 72 melakartas is to be omitted completely i.e., is made the varja svara in the shadava type and in the audava type along with the deletion of another note.)

1.	Sampurna-shadava	1=	72
2.	Shadava-sampurna	)=	72
3.	Shadava-Shadava	1=	72
4.	Sampurna-audava	1=	360
5.	Audava-Sampurna	5=	360
6.	Shadava-audava	5=	360
7.	Audava-shadava	5=	360
8.	Audava-audava	25=	1,800
		= 72 × 48=	3,456

From each of the melakartas, 48 janyas with pa as a varja could be derived. 48 × 72 = 3456 total number of panchama varja combinations of different types are possible. Of these in 1728 combinations, suddha ma and in the second set of 1728 combinations Pratimadhyama figure. The madhyama varja janya ragas that are possible from each melakarta are computed in the same manner and a total of (48 × 86) 1728 combinations are derivable. As madhyama note is responsible for the formation of 72 melakartas by multiplying the 36 ri-ga-dha-ni combinations (36 × 2 = 72), its omission brings the number of Madhyama varja ragas to 36 only. The 36 uttaranga melakartas are only the pratimadhyama counterparts of the respective suddha madhyama melakartas.

The above calculation of the possible number of panchama varja and madhyama varja ragas from the 72 melakartas is based mainly on theoretical consideration and there is bound to be a number of ragas repeating under different melakartas. Prof. P. Sambamoorthy had dealt with this subject in full measure in his Book-III-Chapter III.

From an analysis of the shadava types of Pa varja ragas, it is found that since Pa which is omitted has no varieties, the scale is not repeated under any other melakarta. For instance–Sri Rajani. with the arohana - avarohana s r g m d n - s n d m g r s (22nd) is not repeated in any other melakarta for the this reason. If the varja svara admits of three varieties, then the raga is put a possible janya of three melakartas. If the varja svara is a avikritasvara as Panchama, without admitting varieties, in such Panchama varja shadava ragas, or shadava - audava or Audava – shadava ragas of a melakarta are not repeated under any other melakarta-Ex : s r g m d s - s n d m g r s - (22nd) Jayamanohari. A Panchama varja audava raga of a melakarta, is repeated under another melakarta-For instance-

1) s r m d n s - s n d m r s (15th) can be repeated in Dhenuka (9th) and Gānamurti (3rd).

2) s g m d n s - s n d m g s (34)-repeated in Harikāmbhoji (28) and Chakravakam (16)

3) s r g m d s - s d m g r s - (51) - repeated in Nāmanārayani (50) and Dhavalāmbari (49)

4) s r g m n s - s n m g r s - (57) (Simhendra madhyama) repeated in Dharmavati (59) and Nitimati (60)

PANCHAMA AND MADHYAMA VARJA RAGAS :

Needless to mention that the notes Panchama and madhyama and the interval between them are pivotal points in the scale. The octave is divided into two tetrachords, the madhyama svara is the upper terminus of the lower, while the note pa is the commencing point of the upper tetrachord consisting of p d n. Pāṇinīya Śikshā refers to sa, ma, Pa as the svarita svaras. The relationship of sa-pa and sa ma is one of most concordant in effect and any two notes related as sa-pa and sa-ma with an intervening distance of 9 to 18 srutis between them are samvadi to each other. Of the two notes ma and pa, the former is considered the prathama and most important in the descending scale of the Samans. Pa being the swayambhu and fifth note from sa is the most meaningful interval in the ascending scale. The 22 srutis have been derived from sa-pa and sa-ma basis. The octave or the sthayi is made up of a sa-pa and sa-ma intervals i.e. 3/2 and 4/3 intervals. The fourth interval is also called the underfifth and in the madhyama sruti, the note 'ma' is made shadja and the tara sa becomes its Panchama or fifth. Of the seven notes, sa and pa-came to be defined as non-variant or avikṛta as they do not admit of varieties. The remaining five notes are termed vikṛta as they admit of varieties, Before the determination of svaras in terms of the viṇa frets, even sa and pa were viewed as admitting of varieties. Once the open string of the vina was tuned either to sa or ma the consecutive svarasthanas in the finger board denoted by the corresponding frets gave only notes of higher pitch and exactly at half the length of the speaking wire of the vina, the tāra sa and at 1/3, 1/4 and 1/5th fractional length the notes pa, ma, antara ga were heard respectively. Sa and pa thus came to be considered as avikṛta. The analysis of the suddha—vikṛta theories of lakshanakāras reveals that the M-grama panchama (a pramāṇa sruti lower than the sa-grama panchama) was variously referred to

at various stages as vikrita pa. Chyuta pa, mṛdu pa, pata pa, chyutapanchama madhyama, varāli ma and prathimadhyama. It was the fretting of the vina finger board which put an end to this kind of thinking and Ramamatya could easily recognise Chyuta pa of Sarngadeva-only as a variety of ma which has the quality of a fallen or reduced pa. The suddha madhyama and its position is well defined. In the scheme of 72 melakartas this note is the central point and is the fulcrum, occupying a role which is responsible for the second set of the 36 prati madhyama melakartas.

The omission of any one of the four vikrita svaras viz. ri, ga, dha, ni for deriving the shadava and audava scales from the melakarta ragas, does not make such a pronounced effect as when either ma or pa is made varja. Between the two notes ma and pa, the deletion of Pa, which has the highest amount of concordance next to the octave with sa, either in the arohana, avarohana or both, for getting shadava and audava patterns of notes contributes a remarkable transformation to the scale, like for instance in Sriranjani derived from the 22nd melakarta by the omission of Pa in the latter. If this note is made varja, its omission is amply substituted and compensated by other similar concordant notes (amsa svaras of the deleted note) mainly by the occurrence of madhyama. Audava scales without ma and pa lack stability devoid of the two basic consonances in the structure.

There are four broad categories of these kinds of ragas :

I. Panchama varja shādava ragas

II. Panchama varja audava ragas

III. Madhyama varja shādava ragas

IV. Madhyama varja audava ragas

In the panchama varja shadava ragas like Sriranjani, Hamsānandi, Lalitā, Jayamanohari, the note is deleted completely in sancharas. Even the slight shade of the flavour of Panchama is avoided in such varieties of ragas. In some Pa varja ragas, the omitted note though absent in the prescribed aroha or avaroha definition, figures in rare and characteristic prayogas. (For instance Ritigaula, Natakuranji).

The arohana and avarohana can be described as a simple, gross formula derived from an experience of the abstract form of the raga in full and it has necessarily to be so and not complicated. In order to accommodate the rare usage of some notes in vakra prayogas in varja ragas different versions of arohana - avarohana have been thought of. One version of Ritigaula - s g r g m n d m n n s - s n d m g r s does not prescribe pa. Another gives s n d m g m p m g r s. Anyway such prayogas do figure and in rare and characteristic movements. The ascent of the scale remains in fact and avaroha phrases include pa only in g m p m, g m p n d m, g m p r s n d m, p d n d m phrases. However nishada in ascent, occurring in janta prayoga is sung with a long ascending glide from ma only. In Natukuranji, the note pa is found in the alpa prayoga (g m p g r s) but unlike Ritigaula, it is weaker still and cannot be used either as a dirgha or ending note. In Vasanta, a touch of panchama is however felt in certain prayogas.

The character and form of Pa varja ragas can be studied with respect to the svara combinations in them under following heads.

1. Those in which suddha ma is used and those with Prati madhyama.

2. Those with 'suddha ma in successive combinations with suddha dhaivata, chatusruti dha and shatsruti dha respectively.

3. Panchama varja ragas with Pratimadhyama in svara sequence with suddha dha, chatussruti dha and shatsruti dhaivata respectively.

4. Similarly pa-varja audava ragas with either suddha ma or prati ma, omitting dhaivata, nidhada, rishabha or gandhara svara in succession.

In melodic music, the interval precedes the note and in panchama varja sequence, the interval between the two neighbours ma and dha is augmented and assumes a new dimension following the preceding interval betwen ga-ma or ri – ma and this kind of change tn the order of intervals and their size and intonation are most vital for the raga expression. The interval between ma - da now

becomes the centre in the new structure linking the upper tetrachord with the lower. The pa - varja in the 72 melas thus give rise to interesting varieties of scales. However the panchama varja ragas in which the interval between ma - pa is to be totally avoided are very few and form a class by themselves. These are Hindola, Lalita, Sriranjani, Ravichandrika, Jayamanohari, Abhogi, Megharanji, Kumudakriya, Bhogavasanta, Hamsanandi. Sri Ranjani is the only popular shadava-pa-varja raga of the Suddha ma category in which we have have quite a number of compositions by Tyagaraja and Dikshitar. In this context, it is to be noted that Dikshitar has not composed any song in Kharaharapriya raga. In quite a number of ragas like Vasanta bhairavi Kalyāṇavasanta, Rītigaula, Nātakuranji, Kānada, Kokiladhvani, Lalitapanchama, Sāramati, pa is used either in aroha or avaroha or in sancharas with vakra features.

The 'Nada - tanu' created by the progression of musical notes according to the aesthetics of melody is termed raga, The raga form is created by conceiving innumerable sancharas with frequent emphasis on the amśa svaras of the raga, either by dropping the lopya or weak notes or by the repeated usage of the strong notes in characteristic phrases and the gamaka assumes a unique role in expressing the subtleties of each svara as intoned in the raga. Ragas with adequate pairs of samvadi svaras (consonant notes) give scope for better expression as various agreeable combinations of notes are easily possible. Even with the availability of the two fundamental consonance in the melodic structure, the scale of Kanakangi and other such melas cannot stand in comparison with others like Kalyani; Sankarabharana, and Todi. The grouping of other notes according to rules of melody is therefore equally important in addition to the pa and ma in determining the raga form in full. The scale of Navarasakannada with a g m p s, and supplemented by the sampurna descent s n d m g m g r s is an instance. Such scales can be used as material for compositions of different types and alapana in depth in the sastraic or scientific way cannot be successfully performed.

In pa varja ragas, the fundamental consonance being absent, other stable and enduring notes which naturally become, the jiva svaras in the raga must be identified from among the remaining

notes. A shift in the position of stable notes and other svaras is perceived in the new sequence. (for instance Kharaharapriya - Sriranjani; Mayamalavagaula, Lalita, Jayamanohari - Ravichandrika - Harikambhoji). Raga development of these raga-s (alapana) can be done only if there are strong points of consonance in them, as every phrase or combination should necessarily have at last one amśa svara. Raga alapana presupposes an aesthetic succession of such phrases according to the melodic context. In panchama varja ragas, such prayogas sanctioned by traditional handling by vidwans and accredited practice alone can be easily performed with confidence and melodic ease. Singing kalpana svaras in such ragas is a joy and very often chittasvaras are introduced in compositions in these ragas and is a pointer to this fact.

(a) Panchama varja ragas with Suddha madhyama :

1. Sriranjani with chatusruti dha - Kaisiki ni
2. Lalita with suddha dha - Kakalini
3. Hindola with suddha dha-Kaisiki ni
4. Vasanta with chatusruti dha - Kakali ni
5. Hamsavinodini with chatusruti ri - antara ga - kakali ni

It is observed that in the above ragas ma is never subject to kampita or shake and it is as a rule performed as a plain, unadorned note. Madhyama in Śrīranjani, Ābhogi, Lalita and Vasanta may be sung with a glide from dhaivata or gandhara or rishabha and never rendered with gamaka. In the absence of Pa, the note 'ma' assumes the unique position and actively functions as under fifth and it occurs as the bahula svara, amsa svara and a dirgha svara and a stable note. ga and ni, ri and dha are related as the fifth notes. R and dha are also not shaken, while ga and ni are rendered with gamaka. Since the chatusruti dha is at a antara gandhara interval from madhyama, it is a good anuvadi interval of 9 srutis (13th sruti) ri, so a halting on dha, is quite welcome as in g m D - n d m g r g m D - n g r N D. Chatusruti ri, chatusruti dha, sadharana ga and Kaisiki ni, suddha ma in the beautiful sequence are most stable notes in the raga and the pa-varja is thus responsible for projecting a new raga expression.

In Lalita, suddha dha and kakali ni succeed sudha ma. Suddha dha having a samvadi in suddha ri is sung without perceptible gamaka but with a glide from other notes. Ma is a plain note. Ri is occasionally sung with a brief shake, so also ga and ni-Dha and ma are the most characteristic notes and are graha d M g R - S n D M. The svaras are sounded in the respective svarasthanas.

The raga evokes a pensive mood suggested effectively by the phrases g m D N s - n d M G - s r G M D.

Vasanta is bright as it takes chatusruti dha and kakali ni next to suddha madhyama. Dha is sung with a large shake m D N S is a jiva svara, amsa svara, like madhyama. The raga identity is easily revealed even at the outset by singing the phrases with ma and dha. Dha is sung from s n D, n d M, D m G. ga is antara and is freely rendered with gamaka. G M actually sounds as m g m. The essence of Vasanta is available in phrases like g m n d d m g M g R and m d N d d m G.

Hindola : A famous popular audava raga with a number of samvadi pairs related as fourths and fifths in its structure. Combinations emphasising these consonances lend an attractive form to this raga. M is not shaken while ni is subject to some kind of grace glide which is resorted to. Suddha dha is performed without touching panchama sthana.

PANCHAMA VARJA PRATI MADHYAMA RAGAS:

It is generally observed in practice, the two notes Pa and ma make a whole complex utterance in Pratimadhyama ragas. Pratima is invariably sing with gamaka, for instance in Kalyani, Ma is virtually sounded in the sthana of Pa itself. Ma of Kalyani has no independent existence without reference to Pa and in almost all the 36 Pratimadhyama melakartas the madhyama's nature remains identical. The behaviour of Pratimadhyama as an interval in pa varja ragas needs special analysis.

In order to avoid the trace of Pa and not to encroach on the Panchama sthana as a rule, the prati madhyama, svara is rendered as a plain note gliding directly from dha, completely avoiding pa.

The following ragas are taken up for discussion :

Hamsanandi (53)	Bhogavasantam (51)
Ranjani (59)	Gopriya (62)
Kumudakriya (51)	

Gamanasrama melakarta without Pa gives rise to the scale of Hamsanandi - suddha ri, antara ga, chatusruti - dha and kakali ni in addition to prati ma are the notes of this raga. Prati ma is not a samvadi of sa and hence ma is never used as a halting note or dirgha svara instead ga, dha and ni figure as kampita and stable points in the raga. In all prati madhyama ragas deleting Pa, nishada claims greater importance than shadja. Ni is the most characteristic note in Kumudakriya and Bhoga vasantam grouped under 51st Kamavardhani - and take respectively the svaras ; s g m d s - s r g m d n s in their arohana. Even in Kamavardhani pa - varja prayogas are introduced occassionally as in Todi, Kalyani. The omission of Pa and ni in Kamavardhani gives Kumudakriya in which Dikshitar has composed a beautiful song. These ragas have to be carefully handled in view of the note sequence Prati ma - suddha dha without Pa as the intervening note.

To negotiate Prati ma, without touching Pa is difficult in a raga and therefore it figures very often as a non-kampita note. In Ranjani, suddha ri-sād. ga-prati ma, chatu dha and kakali ni figure, The prati madhyama is subject to a small shake in its sthana in such a way that even a shade of Pa is not felt. The dha is sung with a swinging gamaka from tara sa and also rendered pure sometimes as in s r g m d. Dhaivata is a characteristic note and the phrase commencing from dha below as d s R G m D points out the importance of dha and ga in the raga. Attempting to find a Pa varja janya of the 45th mela, we get the sequence suddha ri-sadharana ga-prati ma Suddha dha and kakali nishada. Pa varja phrases are introduced in Subhapantuvarali and have become part of the raga material. Such ragas cannot have distinct individual raga status.

In the case of madhyama varja ragas, in ascent or descent, the svara is omitted completely as in Bhupala, Malayamarutam, Revagupti, Hamsadhvani, Mohana, Valaji. The presence of Panchama and the fifth interval compensates for the absence of ma in the scalar structure and these scales have always been popular with a

stable panchama to take care of the notes in both ascent and descent. In the case of Mohana, a popular ma-varja raga, the touch of Prati madhyama is felt in certain descending prayogas d p G as a sequel to s n D phrase in the upper tetrachord. This is a matter of technique and cannot be viewed as its lakshana. This is however due to the influence of the Bhup of Hindustani music and we have a raga called Mohanakalyani with these features. Appropriately Mohana has been designated as the janya of Kalyani melakarta and hence the license to give a glimpse of prati madhyama in some phrases was allowed.

The madhyamavarja ragas of the shadava and audava types happen to the quite pleasant ragas because of the strong and stable notes in their scalar structure. Eg. Hamsadhvani, Malayamarutam, Valajl, Mohana, Bhupala. Bauli, Revagupti, Sivaranjani, and Kalagada.

In madhyama varja ragas with Pa as a leading interval, the rendering of the sequenee of following notes shatsruti ri-antara ga, shatsruti dha and kakali ni can be done without much difficulty. But in Panchama varja ragas, the handling of shatsruti dha either from suddha ma or Prati ma is however not easy in voice but in instruments dha can be played in Kaisiki fret as it is done in the case of twin nishadas of Ritigaula raga. Melakartas with vivadi combinations of svaras have become acceptable scales by omitting one or two of these notes. For instance in Kanakangi the omission of ga and ni serves to reduce the vivadi effect in the scalar structure. In Nata, dha and ga are dropped in the descent. The melodic idea which constitutes the raga, is the main concern and strict rules regarding sampurna, shadava and audava of notes in scales of vivadi category could not be followed.

Possibilities of finding infinite varieties of scales exist, but their 'ragatva' or abiding musical quality is something that is to be diagnosed by the test of time.

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The Music of the Tiruppugazh

T. S. PARTHASARATHY

Among the ancient systems of music in India was the musical system of the Tamils. Most of its musical forms later merged into what came to be known as ' Karnataka ' music, but valuable references to the old music of the Tamils are available form Tamil works like the ' Silappadhikaram ' (2nd century A.D.), ' Tolkappiyam ' and ' Kalladam ', from inscripitions and individual treatises on music. These show that the Tamils were a highly musical race, had a limited but fairly well-developed system of music and were familiar with the ' Solfa ' method, concordant and discordant notes and other acoustic phenomena. Their scales or modes were known as ' palals ' and their equivalent of the modern raga as ' pann '.

KARNATAKA MUSIC :

Till about the 13th century, there appears to have been practically a single system of classical music followed throughout the length and breadth of India, with natural local variations. The ' Sangita Ratnakara ' of Sarngadeva, one of the most authoritative works on Indian music written in Central India before 1250 A.D., does not mention the bifurcation of Indian music into the two system : ' Karnataka ' (South Indian) and ' Hindustani ' (North Indian)' The ' Gita Covinda ' of ' Jayadeva ' (12th century) the first Indian opera containing the earliest regular musical compositions now extant, is a work written before the bifurcation of the two systems. The cleavage come into vogue after the advent of Muslims at Delhi and Hindustani music became more pronounced during the regime of the Moghul emperors. The music of the South continued to proceed along its traditional lines, undisturbed by exotic influences.

EARLY FORMS :

There were several varieties of the ancient musical forms in Karnataka music like the ' Prabandhas ' which gradually disappea-

red with the efflux of time giving way to modern compositions. The ' Dasa Kuta ' composers of Karnataka were perhaps the earliest to write ' kriti ' - like compositions in addition to other types like ' Suladis ' and ' Ugabhogas'. Narahari Tirtha (cicra 1330) and Sripadaraya (1442) were the early composers of this tradition and the great 'Purandara Dasa' (1484-1564) was veritably the Father of Karnataka Music. Tallapakkam Annamacharya (15th century) was a senior contemporary of Purandara Dasa and was the earliest known composer of kritis in Telugu with a 'pallavi', 'anupallavi' and 'charana'. The other composers of kritis like Margadarsi Sesha Iyengar, Narayana Tirtha and Bhadrachala Ramadasa lived between the 16th and 18th centuries. The kriti form, however, reached its acme of perfection at the hands of Tyagaraja, Muthuswami Dikshitar and Syama Sastri, the immortal trio of Karnataka music. Cultivating the 72 'melakarta' scheme by Venkatamakhi (1650 A.D.) Tyagaraja and Dikshitar invented many new ragas and composed kritis in them.

Although the 'lakshanas' of the present day ragas of Karnataka music are described in Sanskrit works written after the 14th century. there is no doubt that some of them have their basis on the 'palais' and 'panns' of the old 'Tevaram' music. The earliest record of such a transformation of the panns into ragas is the Kudumiyamalai incription of Mahendra Varman (600-630 A.D.), the Pallava king of Kanchi. This inscription is invaluable as it indicates that the solfa letters of 'sa', 'ri', 'ga', 'ma', 'pa', 'dha' 'ni' for the seven notes were used in Karnataka music even in the 7th century. The palais referred to in this inscription are those used for singing the Tevaram music during that time. For example, the first raga mentioned in the inscription, viz,, 'Madhyama Grama' refers to Sembalai : the Suddha Mela of Tamil music which is equal to Harikambhoji, the 28th mela of Karnataka music. Similarly, Sikamaram is identical with Nadanamakriya, Sadari with Kamavardhani and Panchamam with Ahiri.

There are long gaps in the history of Karnataka music, particularly from the 7th century till the 14th century, after which Sanskrit treatises came to be written by South Indian authors like

Ramamatya, Venkatamakhi and Tulaja. The only interesting and useful historical account is the story of how Sriman Nathamuni (circa 823 A.D.), the great Vaishnavite Acharya, collected the 4,000 verses collectively known as the 'Divya Prabandham' and set them to music. This account is found in detail in the 'Guruparampara Prabhavam', 'Koil Olugu' and other Tamil works. Nathumuni rendered for the Divya Prabandham the service which Nambi Andar Nambi rendered for the Tevaram.

Nathamuni, who was a native of Kattumannar Koil near Chidambaram, once heard some verses of Nammalwar being recited by some Vaishnavites and finding that they were part of a thousand proceeded to the birth place of Nammalwar and collected the verses of that Alwar and those of others. He brought them to Srirangam where he discovered that during the time of Tirumangai Alvar (7th century) the verses used to be sung in what was known as the 'Deva Gana' style of music. Nathamuni himself had a sound knowledge of music and with the assistance of his two nephews. Melai Ahattalvar and Kilai Ahattalvar, he set them to raga and tala. As Vedanta Desika says that it was Nathamuni who first set the verses to 'tala', we may infer that before the latter's time they were being sung as 'Viruttams' or 'Suddhanga' as it is called in Tevaram terminology.

From early printed editions of the Divya Prabandham, we find that 19 panns and 5 Tamil talas have been employed. Later editions, however, show both panns and Karnataka ragas for the various decads of verses. The system of singing the verses of the Divya Prabandham with raga and tala by the temple minstrels at Srirangam and other centres, called 'arayars', fell into disuse after the invasion of the South by Malik Kafur around the year 1327 A.D. and his sack of Srirangam in particular. The Prabandham is now being recited in temples in the chant method.

There is little doubt that our saint-composers originally composed their devotional outpourings in a muscial garb. It is well-known that even the 'Valmiki Ramayana', a purely poetical work, was set to music by its author and sung by Lava and Kusa. In the

fourth sarga (canto) of the Bala Kanda, Valmiki himself says that he composed his epic in seven 'suddha jatis' and three 'Kala Pramanas' in the 'Margi' Style of Deva Gana.

In the Tamil country, the 'Pasurams' of Alvars, the 'Padikams' of Nayanmars and the 'Tiruppugazh' of Arunagirinatha are representative specimens of sacred music. There is evidence to show that they were set to music even as they were being composed. All the saint composers might not have been competent musicians but some of them were good vocalists and instrumentalists. The Guru Parampara Prabhavam says that when Periyalvar, the author of the 'Periyalvar Tirumozhi'; was taken in procession on an elephant at Madura by King Vallabha Deva he sang the 'Tiruppallandu' using, as cymbals, the bells tied to the elephant's neck. Saint Tiruppanalvar was a professional musician who sang the praises of the Lord at Srirangam with a 'Vina' in his hands. When Tiru Jnanasambandha, the Saivite boy-prodigy, was singing a Padikam at Sirkali keeping the time with his hands, the Lord presented him with a pair of golden cymbals. Tirunilakantha Yazhpanar used to accompany Jnanasambandha on his 'Yazh'; on one occasion, when he was unable to play a certain pann sung by the latter due to the limitation of the strings in his instrument, he wanted to smash the Yazh on the ground. All these ancedotes show that many of the writers of our religious songs were able musicians.

ARUNAGIRINATHA :

Arunagirinatha lived during the early years of the Vijayanagar empire and was the contemporary of a king whom he mentions as Praudha Deva Maharaja in more than one Tiruppugazh. The Vijaya nagar kings were great patrons of art, literature and music. Bharata's system of music had reached its zenith during this time and the patronage extended by Deva Raya II (1421 - 1448 A. D.) to Chatura Kalinatha encouraged the latter to write his monumental commentary on the Sangita Ratnakara of Sarngadeva around the year 1420 A.D. The Vijayanagar rulers patronized not only Sanskrit, Telugu and Kannada poets but also Tamil poets and Arunagirinatha was obviously the recipient of patronage from Praudha Deva Raya.

It is not clear what exactly were the compositions sung in music concerts in Tamil Nadu during this period. Many varieties of Prabandhams are mentioned in treatises and an artificial language known as the 'Bhandira Bhasha' appears to have been used in the 'Sahityas' or compositions. Great emphasis was being laid on the 'alapana' of ragas, some of them being rendered for hours.

It was in this atmosphere that Arunagirinatha composed his Tiruppugazh songs in the style known as the 'Chitra Kavitva'. As he himself mentions in a Tiruppugazh as 'Aparimita Viddaikalum', Lord Subrahmanya had blessed him with a profusion of learning in so many branches of human knowledge that he was veritably a 'Sarvatantra Svatantra' (A Master of all Arts and Sciences.)

CHANDAM METRE AND MUSIC :

"Chandap-pavalap-peruman" is one of the many appellations conferred on Arunagirinatha by Tamil scholars who were astounded by the breath-taking rhythm of the Tiruppugazh songs. 'Chandam' is a Tamil word derived from the Sanskrit expression 'Chandas' which has many connotations. It means the Vedas, a particular Sanskrit metre, prosody and one of the six vedangas or auxiliaries to the Vedas, the other five being Siksha, Vyakarana, Kalpa, Nirukta and Jyotisha. The word was later adopted in Tamil prosody to mean metres which conformed to beats or rhythm as different from 'viruttams' which can be sung without tala or as "Suddhanga". The 'Chanda Viruttam has an advantage over the other metres in that it is more suitable for being set to music and words to be remembered by singers. In fact, many composers of kritis in Karnataka music adopted the chandam style in the charanas of their compositions, particularly when they changed over to the madhyama kala.

The first Tamil poet to compose in the chandam metre was Tiru Jnanasambandha. In a decade, he himself mentions that he was a competent composer in that style. The 'Tiruchchanda Viruttam' of Tirumazhisai Alvar, so named because of its metre (120 verses) is a fine example of chanda viruttam. In the eleventh Tirumurai

of the Saivites, the 'Koil Nanmani Malai' of Pattinattar (10th century A.D.) includes some verses in chandam metre and it is believed that Arunagirinatha drew inspiration from this 'Nanmani Malai' when he commenced composing his 'Chandat Tamizh' as he calls it. The "Takkayagapparani' of Ottakkuttar (12th century) also contains 'Talisai' verses in chandam metres and Arunagirinathe must have been fully familiar with Ottakuttar's classic.

In music, words set in the chandam metre sound euphonically more pleasing than those in ordinary metres. The Ashtapadi songs figuring in the 'Gita Govinda' of Jayadeva are good examples of how jingling verses add to the beauty of the tune to which they are set. There are many Sanskrit compositions set in metres similar to the chandam metre. The 'Siva Stuti' of Patanjali and some compositions of Uttukkadu Venkatasubbier, Tyagaraja and Muthuswami Dikshitar have been composed in this style with pleasing alliteration.

While it is comparatively easy to acquire a knowledge of music, it is difficult to master 'laya'. 'Tala' often proves a stumbling block to many an aspiring musician. Training in singing Tiruppugazh songs early in life will secure one an unshakable foundation in tala. 'The Tiruppugazh is thus a unique amalgam of poetry, philosophy and tala' says the Tala Dipikai. The mixed (sankirna) chandams found in some Tiruppugazh songs lend themselves for separating the angas of the talas and forming new chandams. The late Vallimalai Swami, of revered memory, used to sing Tiruppugazh in intricate talas like Lalita and Sankirna Jati Dhruva and spellbind savants in percussion instruments who used to accompany him.

As regards Tala, the Tiruppugazh songs are the only authoritative 'lakshyas' for most of the talas in our system of music, named and unnamed. No music scholar has yet been able to analyse all the talas used by Arunagirinatha and equate them with those described in standard works on tala.

Since the original music of the Tiruppugazh songs has, irretrievably, been lost to posterity, it has been the practice among

Oduvars' and others to sing them in improvised tunes. There is no doubt, however that Arunagirinatha composed his songs in the ragas and panns current in his time. But due to the absence of a system of notation to write down the music and the lack of a continuous tradition in singing them, the tunes have been lost to us. In fact, the music of Tyagaraja, Muthuswami Dikshitar and Syama Sastri swept the music world like a great deluge, leaving little trace of the musical forms that were in existence before their time. The Tiruppugazh, however, continued to be sung in improvised tunes by Oduvars in temples and by others in 'bhajanas'.

TIRUPPUGAZH IN THEIR PRESENT TUNES :

The following were the ragas and talas of 25 popular Tiruppugazh songs as they were being sung during the early years of this century.

Eru mayileri	*Mohanam*	Khanda Chapu
Nadavindu	*Kuranji*	Adi
Maruve seritta	*Harikambhoji*	-Do-
Tondisariya	*Anandabhairavi*	-Do-
Karivinuruvagi	*Chenchuruti*	Khanda Chapu
Padi madi nadi	*Sindhubhairavi*	Adi
Sinattavar mudikkum	*Anandabhairavi*	-Do-
Tirumagal ulavu	*Kharaharapriya*	Adi
Valavayadagi	*-Do-*	Khanda Chapu
Naveru pamanatta	*Chenchuruti*	-Do-
Olamitta surumbu	*Sindhubhairavi*	Adi
Isainda erum	*Devagandhari*	-Do-
Vangara marbil	*Sindhubhairavi*	Khanda Chapu
Viral maranaindu	*-Do-*	Adi
Seer sirakkumeni	*Kuranji*	Khanda Jati Triputa
Muttaitaru	*Mohanam*	Triputa
Avani tanile	*Chenchuruti*	Khanda Chapu
Kaitala nirai	*Nata*	Adi
Pattiyal unai	*Navaroj*	-Do-
Unnaittinam	*Chenchuruti*	-Do-
Umbar taru	*Anandabhairavi*	-Do-
Apakara nindai	*Chakravakam*	Chaturasra Jhampa

Sivanar manam	*Yadukula Kambhoji*	Khanda Chapu
Mundu Tamizh	*Navaroj*	Adi
Tullu mada	*Hamsanandi*	Tisra Mathya

While ragas like 'Nata', 'Mohanam, and 'Devagandhari' are time-honoured ones, ragas like 'Harikambhoji' and 'Kharaharapriya' came into existence after Arunagirinatha's time. 'Sindhubhairavi and 'Hamsanandi' are ragas that came to existence only during the present century. 'Chenchuruti', 'Kuranji' and 'Navaroj' are light classical ragas ideally suited for singing compositions like Tiruppugazh and Kavadichindu.

The above mentioned tunes, however, did not last long and were being gradually changed by eminent vidwans who made it a practice of singing one or two Tiruppugazh songs towards the end of their concerts. For example, 'Seer sirakku meni' was set up in Nalinakanti, 'Muttaitaru' in Hamsadhvani and Pattiyal yan unai, in Begada to make them more suitable for being sung in Karnataka music concerts. New songs were taken from the repertory and set up in uncommon ragas like Regupti, Dipakam, Pushpalatika, Hamsanadam, Kamalaptapriya, Jalakesari and Kusumavichitra. The tunes thus lost all sanctity and also relevance to the period in which Arunagirinatha lived. The talas were also equated to those mentioned in tala treatises, like 'Chachchatputa (one of the five 'Margi' talas), Vishama tala, Antarakrida, Rangadyotam and Simhalila (included in the 108 talas); and Somadi tala, Chalamathyam and Nissankalila (apurva talas not mentioned in texts.)

THE TALAS OF THE TIRUPPUGAZH :

The tala system is perhaps the most difficult and complicated branch of Karnataka music. There is no comparison to it in the other musical systems of the world. The timemeasures used by all the nations put together will form but a small fraction of the innumerable varieties of rhythm used in South Indian (Karnataka) music. The only musicians who make a counter claim in this respect are the Gurus[7] of the 'Manipuri mridangam', called the 'Pung' who aver that their ancestors used to play 116 'desi' talas on the instrument, starting from 'eka' tala and ending with the 'tala patanga'.

Ancient works on music refer to the classification of talas into Margi and Desi and enumerate the classical 108 talas. Latterly, a system of 35 talas was developed and Purandara Dasa gave prominence to this simpler system by composing 'gitas' and 'suladis' in them. While the 108 talas make use of all the six angas (shadangas), the 35th talas use only the 'laghu', 'drutam' and 'anudrutam'. In addition to these, a system known as the 'Navasandhi talas' has been in use in South Indian Temple rituals from ancient times. There are also the 'Chapu tala' with their varieties and the 'Desadi' and 'Madhyadi' talas.

The seven principal talas give rise to 35 varieties on account of the 'Pancha Jati Bhedas', the five kinds of the laghu. Each of these 35 talas again give rise to five varieties on account of the 'Gati Bheda' or the change of rhythm. Thus we have in all $35 \times 5 = 175$ talas. Even as there are the Pancha Jati Bhedas, there are also the Pancha Gati Bhedas. Therefore, each of the 'Sapta talas' comes to admit of 25 varieties as a result of the Pancha Gati Bhedas.

In the sphere of tala, Arunagirinatha stands supreme as the unsurpassed master of rhythm. Although he follows the basic principles of the Sapta tala-Pancha Jati scheme, many of the talas that figure in the Tiruppugazh defy all classification. There are songs which come under the 35 tala scheme, the 108 tala scheme, the 52 tala scheme and the Navasandhi pattern. There are many songs which do not fall under any of these tala classifications. The following are some of the talas in which the songs have emerged when they were set up in their modern garb.

Misra Chapu	Chacchatputam	Misra Ekam
Tisra Dhruvam	Khanda Chapu	Khanda Rupakam
Tisra Mathyam	Misra Jhampai	Sankirna Triputa
Chaturasra	Vishama Talam	Misra Rupakam
Somadi Talam	Khanda Triputa	Khanda Jhampa
Chaturasra Ata	Adi	Chaturasra Dhruvam
Tritiya Talam	Sankirna Jhampa	Kaittalappidi
Tisram	Tisra Rupakam	Tisra Jhampa

Antarakrida	Khanda Ekam	Khanda Dhruvam
Rangadyotam	Magana Mathyam	Nissankalila
Simhalila	Ananga Talam	Chaturasra Triputa

ARUNAGIRINATHA ON MUSIC :

Fortunately for us, Arunagirinatha has himself mentioned a few talas and some ragas in a section of his compositions called the 'Bhuta Vetala Vaguppu' and these give us a clue to the ragas and panns popular in his time. It is strange that he chose this section for presenting the list of ragas and talas because the 'vaguppu' describes how the 'Bhutas' (devils) and 'Vetalas' (ghosts) performed a terrible dance in the field of battle between Lord Muruga and Soorapadman. In the beginning, Arunagirinatha mentions the talas thus ;

(1) '*Kaichchadiyina murai vidittava murghatita*
Chachchaputa Chachaputa Chatpita puttrika
Kandachchampatip padamambala
Kanchap panchakattala mambadi'

The talas enumerated here are the five Margi talas known as, the Pancha talas, viz, 'Udghatita', 'Chachchatputa', Chachaputa' 'Shatpitaputrika', and 'Sampadveshtaka', These are stated to have been born from the five faces of Lord Shiva, viz, 'Isana' (Udghatita), 'Sadyojata' (Chachchaputa). 'Vamadeva' (Chachaputa), 'Aghora' (Shatpitaputrika). The lakshanas of these talas can be found in any treatise on tala.

Later in the same vaguppu, Arunagirinatha lists more than 15 ragas and panns, thus :

(2) '*Kalamarada Varali Sikhandikai*
Pala Sikamara mana Vipanchikai
Gauda Bhairavi Lalita Kaisikai
Gauli Malahari Bauli isaivana
Ghana Varadi arum Patamanjari
Tana Dhanasi vidambadu Panchami

Kaichchulavu kon murai viditta ragattadaivil
Uchchamadu sadikam eduttu mel ettuvana
Kanjak kanja Natresi Ranji Ku-
Rinjippann kurittiyazhai yenduva'

The ragas and panns enumerated are as follows :

1. *Varali*, the 39th Melakarta raga, is an ancient raga. Arunagirinatha says that it should be sung only at the appropriate time (Kalamarada)

2. *Sikhandikai*, or 'Sikhandi' is a Tamil tiram (audava raga) of the 'Palai Yazh' variety.

3. *Sikamaram* or ' Kamaram ' is a pann, the equivalent of the raga Nadanamakriya.

4. *Vipanchikai*, a Tamil tiram of the ' Kurinji Yazh ' variety.

5. *Goud* and ' Goudi ' are unfamiliar ' Hindustani ' ragas, falling under the ' Kharaharapriya ' and ' Sankara-bharanam ' melas respectively.

6. *Bhairavi*, is the popular ' Bhashanga raga ' of the 20th melakarta.

7. *Lalitai* is the raga ' Lalita '.

8. *Kaisikai* is the pann ' Kaisikam '.

9. *Gauli* is the raga ' Gaula '.

10. *Malahari* is a ' janya raga ' of the 15th melakarta.

11. *Bauli* is a ' janya raga ' of the 15th melakarta.

12. *Varadi* is a Tamil tiram of the ' Palai Yazh ' variety.

13. *Patamanjari* is the probably another name of the raga ' Phalamanjari '.

14. *Dhanasi* (Raga ' Dhanyasi') is a Tamil tiram of the ' Palai Yazh ' variety.

15. *Panchami* or ' Panchamam ', is an equivalent of the raga ' Ahiri '.

16. *Desi* raga.

17. *Ranji* or the pann ' Kurinji '.

The fact that Aranagirinatha was fully acquainted with the art and seience of music can be gleaned even from a casual perusal of his *Tiruppugazh*: He mentions a number of musical instruments like the Yazh, flute, Kombu, udukkai, tavil, dol, bherigai and ven kombu. In addition to the ragas already enumerated in the 'Bhuta Vetala Vaguppu', he mentions Indalam, Gavadi and Sriraga. He refers to dance with the accompaniment of golden anklets, nupuram and salangai made of pearls.

Arunagirinatha was thus a rare musical genius and his Tiruppugazh songs will continue to influence musical thinking for centuries to come. Several hundreds of them have already been printed with notation and are spreading fast among musicians and music lovers. A number of Tiruppugazh bhajana parties have come into existence even at cities like Delhi and regular group singing is conducted on occasions connected with Lord Muruga. The cult is growing and will continue to dominate the religious music of Tamilnadu.

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The Tillana and some of its Well Known Composers

SULOCHANA PATTABHIRAMAN

Classical Carnatic music has many musical forms like the Daru, Gitam, Svarajati, Tana Varnam, Pada Varnam, Kriti, Raga-malika, Padam, Javali and the Tillana, which comes at the tail end of a music concert. The Tillana is a very lively composition, colourful and melodic and is a very popular item both in a music concert and a dance recital. This is the only musical form which is common to both the systems of Hindustani and Carnatic music. In Hindustani music, the Tillana is kuown as the Tarana. In some of the old books this composition is known as the Tiri Tillana. There are a set of syllables like தீம் திரனு, நாத்ருதானி, த்ருத்ரு தானி, தொம் திரனு, தக ஜணு, தரிகிட, ததிங்கிண தோம் etc. which are used in the Tillana format. The Tillana is principally a dance form and the name Tillana is constituted of the rhythmic syallables ti-la-na, The Tillana employs meaningless syllables expressing rhythm especially suited for laya instruments and dance. It is said to have found its origin in the Hindustani system of music and later on made its appearance in the classical Carnatic system. The Tillana was actually Konnakol fitted to particular ragas and talas and it could be traced to those sections of kirtanas, which had separate jati prayogas – Eg. Narayana Tirtha's Tarangam. The Tillana is one of the liveliest of musical forms, and in a music concert, after the long drawn out Pallavi, it comes as a refreshing breeze with its lilting jatis, swaras and sahitya. In dance concerts it comes as a pleasing variety after the abhinaya for the long drawn out padam. The Tillana is earlier to the Javali. In Harikatha Kalakshepams also, the Tillana is sung by some Bhagavatars in certain situations like the running of a chariot, The Tillana was originally composed as a musical form and later on adapted for dance like the Javali.

The music of the Tillana is normally brisk and its tempo is madhyama kala. although we have several Tillanas in the Vilambakala also. The popularity of this composition is due to the fact that it has got in it 1. the solfa syllablas ta ka ta ri ki ta na ka 2. the ordinary syllables and 3. a small measure of sahitya. The sollu kattu was a feature of the early Prabandhas. It was referred to as Patam. There was a section in the mediaeval Prabandhas called the Patava Khanda. Jatis are fascinating by themselves and when they were hitched on to sahitya, the result was a lively and attractive eomposition with a sonorous melody of its own. One may broadly classify Tillanas into two categories, as those intended for singing in music concerts and those for dance recitals, though the distinction is not very rigid. In Tillanas intended for concert forms, composers have paid attention to the raga bhava and at times have made the tempo rather slow. The Vasanta raga Tillana by Pallavi Seshayyar is a typical example. Beautiful sangatis are mounted in an attempt to elaborate and define the quintessence of the raga in which the Tillana has been set. In this type of Tillana, all the kinds of syllables pertaining to the Patam will occur. Tillanas which are intended for dance forms are generally in medium tempo and the jatis are arranged so as to give scope for display of a variety of footwork. The Tanjore Quartette who had composed Tillanas for dance recitals have taken the medium tempo with the intricate svara and sollukattu passages closely woven to enable dancers to prove their skill. The drum syllables are mostly used in Tillanas, belonging to the group of dance forms.

There are Tillanas with Pallavi, Anupallavi and Charana, others with only Pallavi and Anupallavi and some others with only Pallavi and Charana. The signature of the composer occurs in the Charana. Where there is an Anupallavi and Charana, the Anupallavi will consist of jatis alone, but where the composition consists of only Pallavi and Anupallavi, the latter will have the jatis, svaras and sahitya. Whenever there is a distinct Charana, it will have the words, solfa syllables and jatis.

The Tillana is a constant item in dance concerts. In Harikatha, the tradition has been to sing the Tillana after the purva-

peetika was over, as it would ensure the creation of musical atmosphere and the subsequent enjoyment of the Harikatha is assured.

Tillanas figure in the post pallavi session of a music concert, usually signifying the end of a concert. It is said that the great musical maestro Ariyakudi Sri Ramanuja Iyengar would refuse to sing any other item for the sake of love or money, after the Tillana had been sung.

The sahitya of the Tillana is invariably in praise of a deity or a ruler who patronized the composer. There are many popular and scholarly Tillanas. The singing of a Tillana gives good training to the vocalist, since jatis in the fourth degree of speed have to be sung with a great deal of clarity. The practice of Tillanas gives good training to the Violinist and the Vainika, since they acquire proficiency in swift bowing and fast plucking.

The Tillana Daru : This musical form also belongs to the family of Tillanas and has the angas, Pallavi, Anupallavi and Charana. The major portion of the Tillana Daru consists of words on the model of a Daru with a few jatis. Tillana daru is therefore a Misra Prabandha. Krishnaswami Ayya's Tillana daru in Surati raga, Adi tala beginning with the jatis Nadiri Dhani Tomtari Dhani, is said to be an excellent example.

Tarana : The Tarana is the counterpart of the Tillana in Hindustani music and is considered to be a classical item. Occasionally a Khyal singer will sing a bada Khyal, followed by a Tarana. The rhythmic syllables are usually, ta, ri, da, ni, ta, ni. Sometimes a Tarana will have a Persian couplet as the sahitya. Tarana is both a vocal solo and dance number in Hindustani music. Singers like Nissar Hussain Khan had specialized in the art of performing the Tarana. Tarana singing requires great skill in rhythmic manipulation and ability to sing the syllables rapidly. The Tarana is a composition which does not use meaningful words. It is generally accepted that the rhythmic syllables are borrowed from the strokes of the tabla and sitar. But, the Tarana has become part of classical Hindustani music as will be noticed from

the fact that it is sometimes sung immediately after the major Khyal. In Carnatic music, however, the Tillana is treated as light classical music.

EMINENT COMPOSERS :

I shall now go on to some eminent composers of the Tillana. There has been a galaxy of composers who have composed some very beautiful Tillanas, but for want of time I shall dwell on only a few of the great masters.

First and foremost is Sri Veerabhadriah of Merattur, who gave shape to the Tillana as a separate musical form. Veerabhadriah lived during the reign of Pratapa Simha Maharaja, the Mahratta ruler of Tanjore in the middle of the 18th century. He was the Guru of Sri Ramaswami Dikshitar, father of one of the Musical Trinity, Sri Muthuswami Dikshitar. Veerabhadriah greatly enjoyed the patronage of the Mahratta ruler who was an ancestor of Sarabhoji. Tillanas came to be popular during the reign of Tulaja, the son of Pratapa Simha and as an early example, we have on record a Tillana in praise of Tulaja Maharaja, in the raga Kalyani, Adi tala, composed by a North Indian musician beginning with the syllbles thai thai and which used to be sung in dance recitals. Veerabhadriah composed Varnams. Darus, Padams, the first ever Svarajati in raga Huseini and Tillanas with the Mudra Pratapa Rama, the deity of the Mahratta kings. He also systematized the madhyama kala style in Carnatic music. Subbarama Dikshithar, the adopted son of Muthuswami Dikshithar's brother and the author of the incomparable "Sangita Sampradaya Pradarshini", held Veerabhadriah in very high esteem. He has said that Carnatic music owes a deep debt of gratitude to the contribution of Veerabhadriah. All his compositions were in praise of his patron Pratapa Simha Maharaja.

2. *Svati Tirunal* : Many royal personages have adorned the pages of India's musical history, but none so brightly as Svati Tirunal whose position is unique. He was a great scholar and lnguist being fluent in Sanskrit, Persian, Kannada, Marathi, Hindi

and English. He was a versatile genius, a gifted musician, a composer of a high order, an erudite lakshanakara, a sterling devotee and a liberal pātron of music. Svati Tirunal was a contemporary of Sri Tyagaraja and though his life span was so short, barely thirty-four years, his contribution to Carnatic music has been something remarkable and unparalleled, He has composed many Varnas, Kritis, Ragamalikas and also Dhrupads, Tappas and Khyals. His Tillana in the raga Dhanasri will be rendered today.

3. *Mysore Sadasiva Rao* was a Maharashtrian who belonged to Chittoor. He became a disciple of Walajapet Venkataramana Bhagavatar and thus belongs to the Tyagaraja Sishya Parampara. He was patronized by the then Maharaja of Mysore and was known as Mysore Sadasiva Rao. He was a great scholar who has composed many Telugu kritis in rare ragas and also quite a few Tillanas.

4. *Pallavi Seshayyar* also belongs to the Sishya Parampara of Tyagaraja and came from Neykarappati. His Tillanas in Dhanyasi and Vasanta were popularized by Professor Sambamurthi. He was reputed to have sung the raga Saveri for nearly eight hours during a concert in the house of Thiruvotriyur Tyagayyar. It is said while singing kalpana swaras for kritis, he used to sing kalpana jatis also. He has left a manuscript containing the arohana and avarohana of more than a 1000 ragas, arranged in the order of melakartas. Seshayyar was a past master in the art of Pallavi exposition. In his compositions there was a natural flow of music. Easy diction and sweet singing words were distinct characteristics of his compositions.

5. Maha Vaidyanatha Iyer or Maha Vaidyanatha Sivan, as he was popularly known, lived between 1844 and 1893 and belonged to the village of Vaiyacheri, near Tonjore. He studied music under Manambuchavadi Venkatasubbaiyar, a relative of Tyagaraja. He was one of the immortal vocalists of all times and his music was described as Gandharva Ganam. The title of Maha or great was conferred on him in 1856. when he was barely 12 years old. Iyer was an erudite scholar in Tamil and Sanskrit and was also a composer. His well known compositions include a Telugu Pada

Varnam, Pahimam Sri Rajarajeswari in the raga Janaranjani and some Tamil songs. His monumental composition was however the 72 Melakarta Ragamalika as interpreted by Govindacharya in the "Sangraha Choodamani." His Mudra was Guhadasa. The Tillana in Kanada in Sanskrit, 'Gowrinayaka' in the Simhanandana Tala, consisting of 128 Aksharas is a magnificent contribution unmatched for its excellence, its words and Sollukattus, The entire composition consists of only two Avartanas. The first Avartana has the Sahitya in Sanskrit in praise of Lord Nataraja and the second Avartana, made up of beautiful Jatis. There are no Swara passages. Maha Vaidyanatha Iyer has also composed a Tillana in Mohana set to the Hanumat Kumbha Tala.

6. Patnam Subramania Iyer was a brilliant composer of Carnatic music and was even known as the second Tyagaraja. He was not only a great vocalist patronized by Maharajahs but was also a great composer, who followed closely the style of Tyagaraja. He has composed numerous Kritis, very popular on the concert platform and also some brilliant Tillanas in the Ragas Khamas, Sindubhairavi etc.

7. Ramnad Srinivasaiyengar was a great vocalist and talented composer in the field of Carnatic music. He was patronized by the ruler of Ramnad, Sri Bhaskara Setupati, who placed him under the tutelage of Patnam Subramania Iyer. Poochi Srinivasaiyengar as he was known, imbibed the inimitable style of his Guru and also acquired a capacity to compose various musical forms like the Tana Varna, Pada Varna, Kriti, Javali and Tillana. He had a special flair for composing Tillanas and not less than twelve of them are available in print today, thanks to the efforts of Sri C. V. Narasimhan, Former Under Secretary General of the United Nations. One of his Tillanas, Taradipanana in the raga Kapi has been set to the Lakshmisa Tala, which is a very rare time measure and is the 106th Tala in the scheme of 108 Talas. He has also to his credit another beautiful Tillana in Pantuvarali, set to the Raghavananda Tala. Most of his Tillanas have the Sahitya in praise of his several patrons.

8. *Veena Seshanna* of Mysore was one of the most celebrated Veena exponents of an earlier generation, who had the patronage of the then ruler of Mysore and also that of other ruling chiefs all over South India. His name is a legend in the world of Carnatic music in Karnataka. Seshanna was also a composer and his compositions include a Tillana in Senjuruti, which has become a classic in that raga. This composition in Carnatic music brings out with regal splendour the individuality of this desiya raga.

Among other composers of the Tillana, Mysore Vasudevachar, Iluppur Ponnuswami Pillai, Moolai Veettu Rangaswami Pillai, the great Tavil Vidvan Ammasathiram Kannuswami Pillai, Venkatagiriappa of Mysore, Veena Krishnamachariar and Mysore Chenna Kesaviah, deserve special mention. The Tillana in Mohana beginning with the Jatis "Dhim Dhim Kita Taka Dhim" and its crescendo of Jatis and Swaras is a masterpiece composed by Harikesanallur Sri Muthiah Bhagavatar. Ariyakudi Ramanuja Iyengar and Mudicondan Venkatrama Iyer have composed a couple of Tillanas each.

The practice of composing Tillanas continues in full swing today and some modern composers have infused a great degree of sophistication in the framework and have combined both sonorous melody and such intrinsic and intricate rhythmic patterns that the finished product is a real treat to the ear. Among the notable contemporary composers are Dr. Balamurali Krishna, Thanjavur Sri Sankara Iyer and Lalgudi Sri G. Jayaraman.

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The Javali Form in Carnatic Music

RITHA RAJAN

The Javali is a recent composition which came into existence in Carnatic Music in the 19th century. The correct meaning of the word Javali has still not been finally established. But the word can be traced to the Kannada language in which it means a "kind of 'Gita'. In Kannada it is also spelt as 'Javadi'. In any case in in present day musical parlance, it has come to mean a musical composition of a light nature and with an erotic motif. In some respects Javali can be compared to Padams, but they lack the grandeur and the stately movement of the latter. Javalis are composed in bright, attractive and catchy tunes and this explains their popularity. The music is usually in the madhyamakala, but some javalis are also sung in the fast tempo.

The same characters as in padams viz the Nayaka, the Nayika and the Sakhi figure in Javalis, but these love-lyrics are clothed in a lighter and popular style, The deep and penetrating ideas characteristic of padams are absent in the javalis and the characters often indulge in banter. Sometimes Javalis are even conceived in a humorous way and one Sivaramayya has composed a javali with a mixture of English and Telugu words. This shows that the composers of Javalis took a light view of the compositions and intendedt hem for the popular taste.

The ragas selected for Javalis make an interesting study. Usually Desya ragas like Pharaz, Jhinjoti, Kapi, Behag and Hamirkalyani are selected for Javalis. Khamas, particularly with the free use of the Kakali nishada, is a favourite raga among Javali composers. This is because the Khams of this type is specially suited for love songs and is freely used on the stage and in motion pictures. The raga Yamunakalyani with a Hindustani touch has been used by Dharmapuri Subbarayar for one of his Javalis. Pharas is another common raga used in Javalis.

This does not mean that composers of javalis have not used Rakti ragas of Carnatic music. There are javalis in Darbar, Kedaragaula, Kalyani, Mukhari, Kambhoji, Bhairavi, Bilahari, Surati, Athana, Saveri, and even in a heavy raga like Todi. But these rakti ragas are handled by the Javali composers in a peculiar way and they project unusual angles of these ragas which are not commonly found in Varnas or Kritis. In this respect Javalis can be compared to the ghazals of Hindustani Music in their treatment of raga svarupa. Some Javali composers like Dharmapuri Subbarayar and Pattabhiramayya possessed an extraordinary capacity for spinning out sparkling tunes out of ragas already used by greater composers as in "Narimani." In a way these two composers may be called masters in their own field.

Most Javalis have a Pallavi, anupallavi. and one or more charanas. The charanas have the same dhatu. Some Javalis have no anupallavi, bnt only charanas, where the music of the anupallavi is repeated. As Javalis are light pieces it has been the practice in music concerts to sing them towards the end of the concerts. Later, the Javalis were adopted for Bharatanatya and there also they find a place only towards the end of the recital. In spite of these, Javalis show that till recent times the creative power of our music composers was active in putting forth new and delightful forms of composition.

The earliest composers of Javalis appear to be Chinnayya of the Tanjore Quartette and Swati Tirunal of Travancore. Chinnayya was the eldest of the Tanjore brothers and served as the Asthana Vidwan of Mysore for some years. During this period he composed Javalis on Chamaraja Wodeyar, ruler of Mysore. Among these, Elaradayane in Bhairavi, "Vanipondu'. in Kannada, "Muttavaddura" in Saveri are some which are attributed to Chinnayya.

Chronologically Swati Tirunal emerges as the next composer of Javalis (1813 - 1847). This ruler was a versatile composer wiih an output of nearly 350 compositions comprising different musical forms of Carnatic and Hindustani music. Among the sparkling

javalis composed by this ruler, 'Itu Sahasamalu' in Saindhavi and 'Saramaina' in Behag are popular today. It is noteworthy that Swati Tirunal selected an uncommon raga like Saindhavi for a Javali.

Later composers of Javalis include Dharmapuri Subbarayar, Tiruppanandal Pattabhiramayya, Vidyala Tirupati Narayanaswami Naidu (1873 - 1912), Patnam Subramanya Iyer (1847 - 1902) and Ramnad Srinivasa Iyengar.

Without meaning any disparagement to Javali composers I must say that Dharmapuri Subbarayar, and Pattabhiramayya are the most gifted in composing Javalis. It is a strange fact that both these composers were not professional musicians but held clerical posts. Subbarayar's father engaged a tutor to teach Telugu to his son, who left his job as a clerk in the Taluk office at Hosur, and spent most of his time with wealthy nobles composing Javalis. He did not give concerts himself but taught his Javalis to front-rank musicians of his day, Vina Dhanammal's family learnt about sixty Javalis personally from Subbarayar.

Some of the Javalis are eminently suited to be sung in the madhyama sruti. The Jinjoti Javalis by Subbarayar have been composed in haunting tunes. Of these two Javalis "Pran sakhudu" which is more popular was the swan song of Subbarayar,

Javali composers freely borrowed tunes from folk music and set them up in the fast tempo. The Javali 'Samiradayagade' set in Tisra gati, by Subbarayar, though its raga is shown as Behag, it will be seen that it is a folk tune. All the Javalis have an under-current of bhakti and in this Javali the composer says that the Lord of Dharmapuri was the only wealth he possessed.

We now come to Pattabhiramayya who signed his Javalis as 'Talavana' or 'Taladipa.' the Sanskrit names for the village of Tiruppanandal near Kumbhakonam. He was born around 1863 and was also known as Pattabhirama Iyer. He belonged to a family which spoke both Telugu and Kannada. Like Subbarayar he started his life as a clerk and served in several Taluk Offices in the

Tanjore district. But his talents as a composer attracted the attention of Sri Chamaraja Wodeyar, Maharaja of Mysore, who offered him a job in the Mysore Secretariat. Pattabhiramayya appears to have had a good command over the Telugu language and uses uncommon words like takku, and 'tatotamu.' He has a fine sense of humour and in the Javali 'Neematalemayanura' in Purvi which is one of his best, he makes the nayika accost theLord of Talavana, and take him to task for promising her three different jewels, on three occasions, which never materialised. The song is also full of Yati and Prasa beauties.

He has also composed Javalis in rakti ragas, which show his command over classical music.

Among the later composers of Javalis, I may mention Patnam Subrahmanya Iyer (1845-1902), Tirupati Narayanaswami Naidu (1873-1912) and Ramnad Srinivasa Iyengar who have contributed some sparkling pieces to Carnatic Music. Patnam Subrahmanya Iyer was a versatile composer and his Javalies are in the true style of that composition. His Javali 'Samayamide' in the raga Mayamalavagaula is a rare piece not commonly sung in concerts.

Tirupati Vidyala Narayanaswami Naidu, commonly known as Tirupati Narayanaswami Naidu, has composed the Javali 'Vagaladi' in Behag which has become very popular in the music world.

Poochi Srinivasa Iyengar, who was one of the leading vocalists and composers of the 20th century, has composed a few Javalis in the style of his guru Patnam Subrahmanya Iyer. The Javali 'Sanaro' in Khamas brings out the nuances of the raga with the free use of Kakali nishada.

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பேரரசின் இசையின்பம்

ஸ்ரீஸ்வாதி திருநாளின் பதங்கள்

பிருந்தா வரதராஜன்

மஹாராஜா ஸ்ரீஸ்வாதி திருநாள் அவர்களுக்கு இசையிலுள்ள ஈடுபாடு பல கோணங்களிலிருந்து ஆய்ந்து அறிய வேண்டியதாகும். இளமைப் பருவத்திலேயே ஸ்ரீஸ்வாதி திருநாள் அவர்கள் பொறுப்புகள் நிறைந்த மன்னர் பதவியேற்றுச் செவ்வனே அரசு நடத்தினர். முப்பத்து நான்கே ஆண்டுகளில் பதினெட்டு ஆண்டுகள் அரசு செலுத்தி, போஜனது சபையைப்போல் பல துறைகளிலும் கற்றறிந்த பெரியோர்களைத் தம் அவையில் சேர்த்து, அநேக மொழிகளில் தேர்ச்சி பெற்று, நாட்டுக்கும் நற்பணிகள் பல புரிந்தார். ஆயுட்காலம் முழுவதும் ஒருவர் இசைக்கலைக்கே அர்ப்பணித்துப் பெறக்கூடிய ஞானத்தை, தமது இளமையிலேயே அவர் அடைந்து, பாடல்கள் பல இயற்றி, பேரரசும் இசையரசுமாகத் திகழ்ந்தார் ஸ்ரீஸ்வாதி திருநாள்.

மன்னர் பலவகையான ஸாஹித்தியங்களைச் செய்தார். இவற்றில் அவர் செய்த பதங்களைப்பற்றி இங்கு ஆராய்வோம்.

பதம் என்பது அமைப்பில் க்ருதியை ஒத்ததொரு பாடலைக் குறிக்கும். தனி நபர் நிகழ்த்தும் உரை, அபூர்வமாக இருவர் உரையாடல், இறையிடத்துக் காதல், தலைவனிடத்துக் காதல், அல்லது வேறு சிருங்கார பரமான பொருள் கொண்டதாக இருக்கும். நாட்டிய நிகழ்ச்சிகளுக்கு ஏற்றதோர் பாடல் பதம். ஆனல், பதம் என்ற சொல்லுக்கு இவ்வகையான பாடல் என்ற பொருள் எந்த இசைநூலிலிருந்து துவக்கம் என்று ஐயமறத் தெரியவில்லை.

மஹாராஜா அவர்கள் இயற்றிய பதங்கள் அறுபத்தாறு. தெலுங்கு பதங்கள் 5. ஸம்ஸ்கிருதத்தில் 11, மலையாளத்தில் 50, முப்பத்து மூன்று ராகங்களில் அமைத்திருக்

கிருர். காம்போஜி, நீலாம்பரி, சங்கராபரணம் போன்ற பிரசித்தமான ராகங்கள் தவிர பூர்வ காம்போஜி, ஸைந்தவி, கண்டா, த்விஜாவந்தி, கௌளி, நவரஸம் முதலிய அபூர்வ ராகங்களையும் அழகுறக் கையாண்டிருக்கிருர்.

ஸ்வாதி அவர்களுடைய பதங்களின் அர்த்த பாவம் நம் சிந்தனையைத் தூண்டுகிறது.

அறிவின் திறன் கொண்டு இதனை அறிய முடியாது. கவிதையூற்றுப் பொங்கும் கனிந்த இதயமே இதை உணர்கிறது. மஹாராஜா அவர்களுக்கு அத்தகையதோர் கவிதை நயமும், நுண்ணிய அறிவாற்றலும், எதிலும் சுபாவமாக ஒன்றிவிடும் தன்மையும் இருந்ததாலன்ரே, வெவ்வேறு இயல்புகொண்ட பாத்திரங்கள் பாடும் பதங்களை இயற்ற முடிந்தது !

இசை விற்பன்னர்கள் அறிவார்கள், ராக ஆலாபனை விஸ்தாரமாகச்செய்து, பிருக்கா மழையாகப் பொழிந்து, சாமர்த்தியத்துடன் நிரவல், ஸ்வரம் என்று வினிகை நடத்திவிடலாம்; நற்பெயரும் எடுத்து விடலாம். ஆயினும் அமைதியான, பண்பட்ட உள்ளத்துடன் உதவுபடியான சாரீர வளத்துடன், சுருதி வழுவாமல், பாவம் குன்ருமல், பதங்களை அதே அளவு எண்ணிக்கையில் பாடிப் புகழடைவதென்ருல் அது அபார சாதனையினுலேயே கைகூடும்.

பாடுவதற்கே அப்படியென்ருல், அவ்வித பதங்களை இயற்றுவதற்குள்ள பிரயாசை எவ்வளவோ !

ஸ்ரீஸ்வாதி திருநாள் அவர்களின் பதங்களைப் பல தலைப்புக்களின் கீழ் ஆராயலாம். நாயகி ஸகியிடம் கூறுபவை, நாயகி பத்மநாப ஸ்வாமியிடம் கூறுபவை, ஸகி பத்மநாப ஸ்வாமியிடம் உரைப்பவை, ஸகி நாயகியிடம் உரைப்பவை நாயகன் நாயகியிடம் கூறுபவை என, பலப்பல. மஹாராஜா அவர்கள் பக்திப்பாடல்களோடு, பதங்களில் விப்ரலம்ப சிருங்காரம், ஸம்போக சிருங்காரம் என்ற இரண்டிலும் மெய்யுருக, நெக்குருகப் பாடி இருக்கிருர். சகல வசதி

களுடன் அரசாளும் குடும்பத்தில் பிறந்த இவர், தலை வனிடம் இறைஞ்சும் தலைவியின் நிலையை அனுப்பிசகாமல் விவரித்திருப்பது வியக்கத்தக்க தல்லவா?

தமிழ் இலக்கியத்தில் அகநானூற்றுக் கருத்துக்களின் எதிரொலி போன்று சில கருத்துக்கோவைகளை மஹாராஜா வின் பதங்களில் காணலாம். ஸம்ஸ்க்ருத காவியங்களின் கருத்துக்கள் பல ஆங்காங்கு இருக்கின்றன.

காவிய நாயகிகள் நாயகர்களைப் பிரிந்து வாடுவதாகவும், கூடிக்களித்தபோது இன்பம் தந்த வெண்ணிலவு தென்றல் முதலியன பிரிவில் வேதனை தருவதாகவும் வர்ணிப்பது கவி களின் இயல்பு.

மணிப்ரவாளமாக அமைந்த அடாணாராக பதம், 'காந்த! தவ பிழஞானெந்து செய்தேன்' என்பதன் சரணம் பின் வருமாறு :

திங்களுமுயர்ன்றுவன்னு செங்கனல் சொரிஞ்ஞீடுன்னு பங்கஜாக்ஷ! கதமின்னு ஸங்கடம் ஸஹிக்குன்னு? காளி தாஸனது சாகுந்தலத்திலிருந்து ஒரு பகுதியை இது நினை வுறுத்துகிறது;

''விஸ்ருஜதி ஹிம கர்பைரக்னி மிந்துர் மயூகை:''।

'அலிவேணி' யென்று ஆரம்பிக்கும் மலையாளமொழி பதத்தில் நாயகி, தன் தலைவன் வரும் வழியைக் கூடப் பார்க்க முடியாமல் கண்கள் குளமாயினவே, என்று பரிதவிப்பதாகச் சொல்லியிருப்பது, எவ்வளவு தூரம் மஹாராஜா அவர்கள் அந்தப் பாத்திரத்தில் ஒன்றிப் போயிருக்கிறார் என்று தெரியப்படுத்துகிறது; சிருங்கார சதகத்திலிருந்து, 'ஆலோகஸ்திமிராயதே' என்பதை நினைவூட்டுகிறது. உதாரணங்களை அடுக்கிக்கொண்டே போகலாம்.

ப்ராஸம் என்பது பாடல்களில் இடம் பெறும் ஓர் அழகு அணியாகும். சிறந்த மொழி ஞானமும், கவன சக்தியும் சேர்ந்தால், பாடல் இயற்றுபவர்களுக்கு இவை எளிது, 'களகண்டி' என்ற நீலாம்பரி ராக பதம் இதற்குத் தக்கதோர் உதாரணம், ''பாதாதிகேசம் வரை அழகோவியமாகத் திகழும் கண்ணனை எப்படி மறப்பேனடி ஸகி!'' என்று நாயகி இங்கு பிரலாபிக்கிருள். மூன்று சரணங்களும் ப்ராஸ அழகு வாய்ந்தவை. உதாரணமாக ஒன்று:

''ப்ருந்தாவனக்ருத லீலம் பூர்ணேந்து முகி விச்வ
ஜனுவனசீலம்
ஸந்தளித சிசுபாலம் ஸததாவ்ருத கோபாலம்
நந்திததர குசேலம் நந்த கமனீய பாலம்''—

என்று போகிறது.

இவை தவிர, ஸகியை தலைவனிடத்து அனுப்புதலும். பிறகு ஏதோ.சாக்கிட்டு அவளைக் கோபித்தலுமான பதங்களும் உள்ளன. நாயகிக்கும் ஸகிக்கும் ஏற்படும் இவ்வித உரையாடலைப் பூர்வ காம்போஜி ராக பதத்தில் காணலாம்.

நாயகி இறைவனிடத்துப் பாடும் பதங்களிலும் இருபத்தொன்று உள்ளன. இறைவனிடம் முறையிடுகிருள். தான் என்ன பிழை செய்திருந்தாலும் பொறுத்துத் தன்னை ஏற்றுக்கொள்ளும்படி வேண்டிக்கொள்கிருள், 'பங்கஜேந்த்ர சயன' என்ற ராகமாலிகைப் பதம் இதற்குச் சிறந்ததோர் உதாரணம், இறைஞ்சும் பாவம் பூர்ணத்துவம் பெற்றுத் திகழ்கிறது. அந்தந்த பாவங்களுக்கு ஏற்ப ராகங்கள் ஒன்றையொன்று அடுத்து வரும் அழகே தனிச்சிறப்பு வாய்ந்தது. சங்கராபரணம்—காம்போஜி—நீலாம்பரி—பைரவி—தோடி — சுரடி — நாதநாமக்ரியா — இறுதியில் பூபாளம். இனிய மாலை நேரம் நெடும் இரவாக நீண்டு, சாந்தி நிலவும், ஸுப்ரபாத சமயம்வரை, ராகங்களினுலேயே அற்புத இசை ஓவியமாகத் தீட்டி விடுகிருர் ஸ்வாதி திருநாள்.

தலைவனிடத்துச் சினம் கொண்ட நாயகியைச் சித்தரிக்கின்றன சில பதங்கள். ''வழி தவறி வந்தீரோ?'' என்று நாயகனைக் கேலி செய்கின்றன சில. ''பெண்ணிடம் இவ்

வளவு மோஹமா ?'' என்று எள்ளி நகையாடுகின்றன பல. மற்றும் சில, நாயகனுடைய திருப்திக்காக எதையும் தாங்கும் இதயத்தினளாக நாயகியை எடுத்துக் காட்டுகின்றன.

பதங்களில் இசைப்பகுதி போற்றத்தக்கதாக, நாயக—நாயகி பாவங்களில் எல்லா வகைகளையும் எடுத்துக் காட்டுவனவாக இருக்கின்றன. சிருங்கார ரஸத்திற்கு ஏற்றபடி மனத்தை மெல்ல மெல்ல ஈர்த்து, தேனடையில் தேன் சேர்வதுபோல், துளித்துளியாக ரஸ பாவத்தை அனுபவிக்கத் தகுந்தபடி ஊட்டும் ஆனந்த பைரவி, நீலாம்பரி, யதுகுல காம்போஜி, ஸௌராஷ்டிரம் என்ற ராகங்களை கலைஞனின் ரஸிக உள்ளத்தோடு தேர்ந்தெடுத்திருக்கிறார். உதாரணம் ''ஹேம பாஸுராங்க'' என்ற யதுகுல காம்போஜி பதம்.

நாட்டியமும் இசையும் எப்பொழுதும் ஒன்றி இருப்பவை. இறை வழிபாட்டில் நாட்டியமும் இடம் பெற்றதற்குச் சான்றுகள் உள்ளன. மன்னர் பதங்கள் இயற்றியது மட்டுமின்றி தஞ்சை ஸ்ரீ வடிவேலு போன்ற சிறந்த நாட்டிய ஆசார்யர்களைக்கொண்டு தகுந்த மாணவர்களுக்கு அவைகளைப் பயிற்றுவித்தார்.

மஹாராஜா அவர்களின் பதங்கள் எவ்வகையில் நோக்கினும் சிறப்பு வாய்ந்தவை—கையாண்ட மொழிச் சிறப்பு, பக்திப் பெருக்கு, இசைச் செறிவு, வேதாந்தக் கருத்துக் குவியல் அனைத்தும் உள்ளவை. இவை முன்னிருந்தே குலசேகரப் பெருமாள் கிருதிகள் என்று தென்னகத்தே சிற்சில கோயில்களில் வழங்கி வருகின்றன. இசையுலகில் ஸ்வாதி திருநாள் அவர்களின் பாடல்கள் தமக்குரிய பிரசித்தியை இன்று அடைந்துவருவதுபோல், நாட்டிய வினிகைகளிலும் அவருடைய பதங்கள் தமக்குரிய இடத்தை அடையுமென்பதில் ஐயமில்லை.

Music in the Natya Sastra

(We have pleasure in publishing in the following pages extracts from an English translation of 'Sanjivanam', a Sanskrit commentary written by the late Acharya Kailash Chandradev Brhaspati on the 28th chapter of Bharata's 'Nātya Śāstra' dealing with music. The commentary is considered to be Acharyaji's *magnum opus.* The translation is by Shri Bharat Gupt, English lecturer at the Delhi University.

Acharya Brhaspati was one of the outstanding scholars and musicologists of this century. He hailed from the Rampur State in Uttar Pradesh and was an M.A. of the Agra University. He was a unique scholar in Sanskrit and Hindi, For some years he was the professor for Dharma Sāstra and Hindi lecturer at the Sanātana Dharma College at Kanpur. Early in life he had the good fortune of learning the intricacies of music from the eminent maestros of the Rampur Durbar. He later studied works like the Nātya Śāstra of Bharata, the Sangīta Ratnākara of Śārngadeva and became a master of musical theory. His monumental work in Hindi 'Bharat kā Sangīt siddhānt' was published in 1959 in the series of Hindi Samiti Granthmala as its 28th publication. He served with great distinction the All India Radio for many years as the Chief Producer of Music, Hindustani.)

—*Editor*

NĀTYA ŚĀSTRA

(The text as accepted by Ācharya Abhinavagupta)

१. आतोद्यविधिमिदानीं व्याख्यास्यामः

Trans :

Idānim (now) *vyakhyasyamah* (I shall state) *ātōdyavidhim* (the rules regarding ātōdya).

IN PRAISE OF SARASVATI

I bow to Sarasvati, the creator of many a universe, remover of all obstacles, sin and suffering, our saviour from the ravages of Kaliyuga.

ABOUT THE COMMENTATOR

In Rāmpura, a state in Uttar Pradesha, lived a learned Brah-man called Pandit Datta Rama, who was highly esteemed at the royal court. He was a devotee of Shiva, an expert astrologer, adept in *Tantra* and *Mantra*, poetics and Vīṇā playing. He taught many scholars and raised a temple for Lord Shiva.

His son Pandita Ayōdhyā Prasāda was also honoured at the royal court for his excellence.

To him was born Pandita Gōvinda Rāma who earned a name for himself in literature and living not far from the royal palace instructed many able scholars. He was popular and genial but so detached as if he was another Shankara.

To Narmadā Dēvi, the wife of Pandita Gōvinda Rāma, was born a son, Brhaspati, who is here commenting upon Bharata's Nātya Sāstra.

THE PURPOSE OF THIS COMMENTARY

There are many who are over anxious to propagate *Sangīta* (music). They have been misled by shoddy annotations, and are unacquainted with Grāma-Rules. To help them have a closer look at the truth and to pay homage to the ancient sage Bharata, is the purpose of this commentary named '*Sanjivanam*'.

It is on account of his mother's blessings, at the direction of the learned masters; enabled by the knowledge inherited from his family; instigated by the ill-conceived commentaries; moved by his respect for ancient sages and scholars and inspired by the text of the sage Bharata, that this humble Brhaspati has presumed to undertake this work and not because of any scholarly pretensions.

THE AIM OF THE TRANSLATION

That which has been conceived and handed down as 'Sastra" is relevant not only to one period or place, but is applicable and useful to all and ever. It is in this faith and for the love of his teacher, that Bharat Gupt has put into English this text and commentary for Western readers.

Sonjīvanam: the word *ātōdya* is derived from the root '*tud*' which means to hit or strike. Instruments which are struck by finger, breath or hand are called '*atodya*'. Strings, pipes, drums and cymbals qualify to be called *ātōdya*. And so does the human body, says the venerable Ācārya Abhinavagupta. Impelled by powerful emotions, that must be expressed, the breath hits the body at a certain place and in this manner produces the musical notes. For this reason the human body has been named body *vīnā*, *gātra-vīnā* or *śārirakī vīnā* in the older texts.

The human body thus included all musical productions and is covered under the rules of *ātōdya* or *ātōdya vidhi*, as it has been called in the text.

FOUR KINDS OF ATODYA

२. ततं चैवावनद्धं च घनं सुषिरमेव च ।
चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम् ॥

Trans: Lakshanānvitam (consisting of many attributes) *ātōdyam* (ātōdyas are of) *chaturvidham* (four kinds), *vijnyeyam* (known as) *tatam ca eva* (strings and) *avanaddham* (those bound up with skin i.e. drums). *ghana* (solid, i.e. cymbals). *sushiram eva ca* (and the pipes or reeds).

SANJIVANAM: *'Tata'* denotes vinas and all instruments using strings. *'Sushira'* indicate reeds and pipes that sound under pressure of breath. *'Avanaddha'* literally only means covered; but is here meant to denote the instruments which are covered with skin to be hit directly with hand or sticks. *'Avanaddha'* indicates the drums. The last category of *'ghana'* is that of solid plates or cymbals are hit with each other or the sticks that can produce only one sound,

This order of classification denotes the relative importance of each kind. *'Tata'* and *'sushira'* are both capable of producing more than one note and through them only the ultimate purpose of *'rakti'* sweetness is achieved. The sound of strings and pipes, when properly tuned is naturally pleasing and these can be used to cultivate sweetness in the human voice too, which in its natural condition is generally rough and unmusical. Practising with *'tata'* and *'sushira'* thus perfects vocal expression. *'Tata'* has an added advantage that in a well-tuned stringed instrument the strings do not get varied in length on their own accord and therefore even a person with a little musical training can for the purpose of practice hear the scale to which the *vina* has been tuned. This is not possible in the reeds, hence the strings are primary, says the venerable Acharya Abhinavagupta. It is however to be remembered that Acharya Abhinava has in mind the ancient vina called *'mattakokila'* in which twentyone strings were tuned one for each note of three octaves and not the ancient one-stringed *vina*, where the notes were obtained by varying the string length.

The *vinā* and the strings are also capable of reproducing most accurately the rise and fall of voice, but not so the reeds.

For this reason the human body has also been called *'gātra vinā'*, the wooden one being named *'dāravi'*. The same thing is repeated in the Nātya-śāstra by saying that the *'svaras'* have two places of origin, the *vinā* and the human body.

Just as the string instruments cover a greater range than pipes and needs, the *'avanaddha'* or the drums encompass the ability of 'ghana' or solid instruments. The drums follow and also imitate the *'Dhātus'* (specific stroke combinations played on the strings). In a rhythmic cycle, *'ghana'* instruments only make time. The *Avanaddha* which produce a variety of sounds are of greater importance.

३. ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम् ।
घनं तालस्तु विज्ञेयः सुषिरो वंश उच्यते ॥

Trans: *Tantrikritam* (on which strings have been mounted) *tatam gyeyam* (are called 'tata'); *avanaddham* (those tied up, with skin are called avanaddha) *tu paushkaram* (they are drums) *talastu vijnyeyam* (and cymbals that mark time are known as) *ghanam* (the solids or ghana) *sushira uchyate* (those with holes are called sushira) *vamsha* (they are the reeds).

SANJIVANAM: Instruments like sitār, sārangī and violin are *'tata'*, and pipes with holes are called *sushira* like the śahnai. Because the skins have been tied over them the drums such as mrḍanga are named *avanaddha*, or *pushkara*, as they imitate the sound of rain drops falling on the lotus petals in a *pushkarin* (lake). It was Svati Muni who first heard this sound and was inspired to invent the drums.

THREE KINDS OF ATODYA USAGE

४. प्रयोगस्त्रिविधो ह्येषां विज्ञेयो नाटकाश्रयः ।
ततश्चैवावनद्धश्च तथा नाट्यकृतोऽपि ॥

Trans : *Eshām* (of these instruments) *nāṭakāshrayah prayogah* (use in nataka, drama) *trividho hi* (is of three kinds) *vijnyeya* recognized as), *taia*, *avanaddha* ca (tata and avanaddha) *ca aparah* (and also) *nāṭyakrita* (dramatic). SANJIVANAM : During a dramatic performance when the string Instruments are used with or without vocal accompaniment, not as part of the plot or characterization, then such an application is called *tata - prayoga*. Similarly the drums can be used independent of the play. But when both *tata* or *avanaddha* are used to support dramatic action, then we call it *natyakrita prayoga*.

Employment of TATA KUTAPA

५. ततः कुतपविन्यासो गायनः सपरिग्रहः ।
वैपञ्चिको वैणिकश्च वंशवादस्तथैव च ॥

Trans : *Tatah* (string) *Kutapavinyāsa* (instrument ensemble consists of) *gāyanah* (the vocalist) *saparigrah* (along with fellow singers), *vaipancikah* (vipanci player), *vainika* (vina i.e. mattakokila player) *tathaiva ca* (and also) *vanshika* (the flutist).

SANJIVANAM : An ensemble of instruments is called *kutapa*. This orchestration can be of two types, one in which string instruments only accompany the vocalist and the other where only drums are used. That which brightens (*tapati*) the stage (*kum*) is kutapa as well as that which nurtures (*pāti*) the words (*kutam*) is kutapa. If 'word' is to mean the totality of sound *(nāda) kutapa* becomes an essential part of any dramatic performance.

In the *tata kutapa*, the '*parigraha*' of the vocalist mean his wife, says Acārya Abhinavagupta, It also means *viṇā* and *vipāñci* players and the flutists.

By *viṇā*, one should take it to be the instrument called '*matta kōkilā*', which has been described by Acārya Abhinavagupta as made up of twenty one strings which can accommodate three septet-

tes. By its range it can facilitate the playing of all the *jātis* in their full form of maximum ascent and descent. The *vainika* here is none other than the *mattakokilā* player, and his *vīṇā* is the full *sharira* (body) of music. The other string instrument *vipañci* is only an *anga* (limb), a partial instrument limited by its nine strings. The flutist, similarly, is a helper.

AVANADDHA KUTAPA

६. मार्दङ्गिकः पाणविकस्तथा दार्दरिकोऽपरः ।
अवनद्धविधावेषः कुतपः समुदाहृतः ॥

Trans : *mārdangikah* (mṛdanga player), *pāṇavikah* (paṇava player), *tathā aparah* (and the third), *dārdarikah* (dardara player), *eshah* (this), *kutapa* (ensemble), *samudāhriah* (has been called), *avanaddhavidhau* (of the avanaddha category).

SANJIVANAM : *Panava* drum is shaped like the instrument called '*hudukka*' and it has strings inside its drum. *Dardara* is shaped similar to a huge pitcher. Cymbals and other instruments of solid category are also part of *'avanaddha - kutapa'*. Here the *mrdanga* player predominates.

७. उत्तमाधममध्याभिस्तथा प्रकृतिभिर्युतः ।
कुतपो नाट्ययोगे तु नानादेशसमुद्भवः ॥

Trans : *Tathā* (And), *nāṭyayōge* (In nāṭya kutapah (kutapa) *uttama adhama maddhyabhih* (consisting of excellent, mediocre and low), *prakrti*bhih (types of players), *nānādeśasamudbhavah* (born and trained in various regions), *tu yutah* (are employed).

SANJIVANAM : The quality of *nāṭya kutapa* is dependent upon the actors. These initiated and trained in an excellent tradition, will comprise an excellent kutapa and the mediocre and lowly, trained, likewise. At the time of dramatic action, the acting is done by *nāṭya kutapa* for which purpose tata and *avanaddha kutapas* are not used.

UNIFICATION OF VOICE, INSTRUMENTS AND ACTING

८. एवं गानं वाद्यं च नाट्यं च विविधाश्रयम् ।
अलातचक्रप्रतिमं कर्तव्यं नाट्ययोक्तृभिः ॥

Trans : *Evam* (thus), *gānam ca vādyam ca nāṭyam ca* (singing, instrument playing and acting), *vividhāśhrayam* (are to be done by different persons), *nāṭyayoktṛbhih* (but by the nāṭya producer), *kartavyam* (they are to be combined), *alāta cakrapratimam* (so that they seem one like a circle created by a revolving fire-brand)

SANJIVANAM : Although *gāna, vādana and nāṭya* are separate in themselves and are to be performed by different people yet they must combine into a unified whole. The three *kutapas* are to be enjoyed by different senses and abiliities. Yet it is the work of a successful producer to see that *gāna*, *vādana* and *nātya* are intertwined and complementary, and that for the audien ce they create a unified experience; just as in a revolving fire-brand, not the points but only the circle is seen. The simile of a fire-brand demands careful consideration. The fire circle is an optical illusion but is nevertheless quite wonderful. The three constituents thus should merge their separate identities for the creation of something new that is born on the stage.

DEFINITION OF GANDHARVA

९. यत्तु तन्त्रीकृत प्रोक्तं नानातोद्यसमाश्रयम् ।
गान्धर्वमिति तज्ज्ञेयं स्वरतालपदात्मकम् ॥

Trans : *Yattu* (that which is), *nānātodyasamāsrayam* (dependent on various ātodyas), *tantrtkrtamproktam* (is known to be consisting of string instruments), *svaratālapadātmakam* (has svara, tala and words as constituents) *tat jneyam* (that has been called) . *gāndharvamiti* (the measure of gāndharva).

SANJIVANAM: 'Pada' denotes a collection of words that can be sung and is not nonsensical. The strings, the drums, the pipes and the solid instruments are meant to imitate and embellish the singing, The vocalist therefore has been given the most prominent place in the '*tata-kutapa*; And as '*pada*' can only be sung when set to '*svara*' and *tala*, the strings, acquire a place next to voice. In this way, here, '*gāndharva*' is given a broad definition.

'Gāndharvamiti', says Abhinavagupta means the Śāstra' of Gāndharva, or it could also be interpreted to mean the scope of Gāndharva, he adds.

AIM OF GĀNDHARVA

१०. अत्यर्थमिष्टं देवानां तथा प्रीतिकरं पुनः ।
गन्धर्वाणां च यस्माद् हि तस्मात् गान्धर्वमुच्यते ॥

Trans: *Yasmāt* (That which is), *atyartham* (excessively) ishtam (beloved), *devānam* (of gods), *tathā punah* (and is moreover), *prītikara* (dear to), *gandharvānām* (gāndharvas), *tasmāt hi* (is by that virtue), *ucyate* (called), *gāndharva*.

SANJIVANAM; Gāndharva being most dear to gods, why shall they not reward those who play and listen to it? Undoubtedly they do. Besides, it is a sacrifice which even the poor can offer to them. Leaving aside the gods, the Lord Siva himself is more pleased wlth Gāndharva than with the recital of epics or *yoga* practices, says Abhinavaguptacarya.

He quotes, "*Nandayanti* (jāti), if once sung correctly, redeems the sinner of killing a brahmin." For one who produces *gāndharva*' propitiation of gods is the main reward but it is not worldly and is not seen, However it also pleases the audience and as an immediate gain is visibly noticed. The effects of *Gāndharva* are thus both visible and invisible.

Because of its powers of pleasing the gods and the *gandharvas* (a variety of celestial beings), *Gāndharva* is also pleasing to human beings.

That which is not eternal is not *Gāndharva* and should be called *gāna*, and though its invisible rewards are mooted, it is temporarily pleasant to the ear.

ORIGIN OF GĀNDHARVA

११. अस्य योनिर्भवेत गानं वीणा वंशस्तथैव च ।
एतेषां चैव वक्ष्यामि विधिं स्वरसमुत्थितम् ॥

Trans : *Asya* (of this, gāndharva)' *yonir bhavet* (the womb or originators are), *gānam* (gana, i.e. the songs of Sāma Veda). *viṇā* (*audumbari viṇa*) *vanśah* (tradition of guru and disciple). *Eteshām ca* (and now of these), *vidhim* (rules), *svarasamutthitam* (relating to the notes), *vakshyāmi* (shall be spoken of by me).

SANJIVANAM : This verse names some of the earlier and simpler traditions which led to the intricate form of *Gāndharva*. '*Gana*' indicates the songs which were used in the Sāma Vedic chants, The *viṇā* referred to was made out of '*udumbara*', a variety of wood, and was used in special devotional rituals. *Vamśa* here does not mean a pipe but the tradition of musical knowledge and the practice of the sages like Nārada. It is said that Matanga invented the flute to worship Shiva and not only the instrument but also his tradition was named *vamśa*. The '*audumbari*' *viṇā* later developed into the complicated twentyone stringed '*mattakokila*'.

The Sama Vedic *gāna* does not admit of any classification into Gramas, as it is too simple for it. But the notes used in these chants were later developed into Grāmas. The present forms of Gāndharva are not used in the production of plays, yet they are indicated here by Bharata as precursors.

CONSTITUENTS OF GANDHARVA

१२. गान्धर्वं त्रिविधं विद्यात् स्वरतालपदात्मकम् ।
त्रिविधस्यापि वक्ष्यामि लक्षणं कर्म चैव हि ॥

Trans: *Svaratālapadātmakam* (The soul of which is *svara. tala* and *pada* i.e. words), *gāndharvam* (such gāndharva), *trividham*

(is of three constituents i.e. svara, tala and pada). *Trividhasyāpi* (of thus three portioned gāndharva), *lakshanam* (attribute)· *karma ca eva* (and practices) , *vakshyāmi* (will be given by me),]

SANJIVANAM : It will be a mistake to take '*trividha*' to mean 'of three kinds'. Because the text does not wish to say that *gāndharva* is of three kinds, but that it has three constituents i.e. svara, tala and pada. Vishākhilacārya has also said, "*Svara, pada tala samavaye tu gāndharvam*'", i.e. gandharva is a unification of svara, tala and pada. A similar injuction is found in Dattila ' a collection of svara, arranged in words (pada) and measured by tala is gāndharva'. It should be however noted that of the three svara is of primary importance. Words are meant to give a basis and tala by giving it a regulated measure creates a form in gāndharva.

By '*lakshana*' the various attributes of the notes such as 'four sruti', '*sadharana*' etc are to be understood. '*Karma*' indicates conventions such as '*graha*' and '*amsa*' and *nyāsa*, the practice of which created *Jatis* like *Shāḍjī*.

(to be continued)

Svati Tirunal's Treatise on Sabdalankaras in Compositions

(The Music Academy has great pleasure in reprinting below the MUHANAPRASANTYAPRASA VYAVASTHA, a short Sanskrit treatise by Maharaja Svati Tirunal on the principles of using the sabdalankaras - muhana, prasa and antyaprasa - in musical compositions in Sanskrit.

The work was first published in 1946 by the University Manuscripts Library, Trivandrum. The excellent introduction fully explains the keen insight which Svati Tirunal had in some of the subtle factors relating to musical compositions. The Academy is thankful to the present Director, University Manuscripts Library & Research Centre, University of Kerala, Trivandrum for his permission to reprint Svati Tirunal's work and the Introduction.)

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INTRODUCTION

In the Introduction to his edition of the musical compositions of Sri Svāti Tirunāl Mahārāja[1], the late Mr. K. Chidambara Vadhyar has mentioned Muhanāprāsāntyaprāsavyavastha as one of His Highness' works. He has also quoted the first sentence of this work[2], which gives an idea of the subject it deals with. This work in Malayalam has been subsequently published by Mahakavi Ulloor S. Parameswara Aiyar in the *Sāhityapariṣat Traimāsikam*, Ernakulam [3].

There are two manuscripts of the work in H. H. The Maharaja's Palace Library, Trivandrum, both of which are in Malayalam. One, No. 3510, is written in paper of size 10" x 8" bearing the water-mark of the date 1830, and contains several scorings and corrections in the same hand as the rest of the manuscript, and hence it is most likely that this is the *autograph* of the work. It contains 18 folios, the first seven of which are taken by the text; folios 9 and 10 contain an abstract of the work, and the rest are left blank.

The other manuscript, No 3511, is also in a paper measuring 12" × 8" and with the water-mark of the date 1836, and appears to be a fair copy of the former manuscript (No. 3510). This also contains 18 folios, the first eleven of which are taken by the text and the rest are left blank.

In the University collection of manuscripts in this Library there is a manuscript (No. 4522) of a Sanskrit version of this work procured from Tanjore by Pandit R. A. Sastri in the year 1939. It is a paper manuscript in 4 folios measuring 9" × 5½" and is written in the Devanagari script. This is the basis for the present publication.

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1. Published by the Government Press, Trivandrum, 1916.
2. Ibid, pp. x-xi.
3. Vol. VII, pp. 287-292.

In none of these manuscripts is there any explicit mention of its authorship of Svāti Tirunāl, but the tradition attributing it to him is strong, and the date in the paper of the two manuscripts of the work in the Palace Library lends support to it, for Svati Tirunal lived between 1813 and 1846 A.D. [1]

Whether the Sanskrit version is His Highness' or not, one cannot say for certain. It is likely that it is also his work. Since it is certain that the Malayalam version is the original, as we have the *autograph* of it, this is at the best only a translation. Whether the language is His Highness' or not, the actual matter in it is, no doubt, his, and so we have named the work to be his. The well-known fact that several musicians from Tanjore lived in the court of Svāti Tirunāl Mahāraja explains the occurrence of a manuscript of this work at Tanjore.

The work deals with the principles of using the *śabdālankāras-muhanā prāsa* and *antyaprāsa* in musical compositions in Sanskrit, a subject not met with in any work on the theory of music, and hence original in itself.

Muhanā is the *śabdālankara* by which the same letter as in the beginning of an *āvarta*, or any of the substitutes for it in accordance with the rules undermentioned, occurs in the beginning of the second *āvarta* in a musical composition - *Kīrtana*, *pada* or *varṇa*.

Letter in the beginning of the āvarta.	*Substitute in muhanā*
a	ā, ai, au, y, h
i	ī, e, ṛ
u	u, o
Consonants of the five groups (other than nasals)	The other consonants of the same group excepting nasal

1. For an account of the life and works of Srī Svāti Tirunāl, *vide* the Introduction to *Pudmanābhaśataka* in I.2 of this Journal. (Journal of the University Manuscripts Library, Trivandrum.

Conjunct consonant	The first letter or the last letter of the conjunct consonant.
Nasals excepting n	The same nasal.
n	ṇ
Sibilants	Consonants of the palatal group excepting nasal.
v	Consonants of the labial group excepting nasal.
r	l

Prāsa is the repetition of the second letter in the first *āvaria* in the same position in the subsequent *āvartas.* This is concerned only with consonants, not vowels. *Prāsa* can be for a single letter or for groups of two or more letters. If a conjunct consonant is used as *prāsa* in the beginning of a *caraṇa,* then throughout that caraṇa the same consonant should be used in *prāsa.* Also if the syllable in the beginning of the *pallava* or *caraṇa* is short like *vimala. kamala* etc. then the *prāsa* letter in the subsequent *āvartas* should not have a long preceding letter like *kāmita, sāmaja* etc. In *caraṇa* either *muhanā* and *prāsa* should alternate or the whole should have *prāsa* but the whole *carəṇa* should not he confined to *muhanā*. The beginning of the *anupallava* should have *prāsa*, with the beginning of the *pallava,* but *prāsa* in the beginning of *caraṇa* is optional. In the same *caraṇa* between the former and latter halves difference in *prāsa* is sometimes met with, but this should not be taken as a rule.

Antyaprāsa is the repetition of a letter or group of letters at the end of the *āvartas.* It differs from *prāsa* in this respect namely that while *prāsa* is confined to consonants alone, here the vowels also should be considered; thus, for instance, a word like *netram* can have *antyaprāsa* only with words like *gātram, sūtram* etc , and not with words like *śatrum, atrim* etc., where the vowel is short or with *raktam, saktam* etc., where the consonant is changed. The same *antyaprāsa* can be used throughout a *kīrtana.* In the same *āvarta* sometimes two *antyaprāsas* are also met with.

There is another principle called *antarukti.* This is the use of one or more syllabales between two words which are in *muhana*, or *prāsa* for the sake of *tala.* For instance, with the *pallava*, '*hanūmantam cintayēham*' the *anupallava* commencing with '*pāvana*' cannot have any *muhanā* or *prāsa* relation if taken as such. But the part '*vana*' is in *prasa* with the part '*hanu*' in the *pallava.* So the syllable *pa* is called *antaruktı. Antarukti* can be used in any part of a *kīrtana;* but if it is used in one *caraṇa* it should be similarly adopted in the other *caraṇas* also.

These principles on the use of *muhanā prāsa* etc., are gathered by the author, as he himself observes in the beginning of the work, from, the musical compositions of one Śeṣa Ramānuja (Śeṣa Ayyangar). There is a paper manuscript labelled *Śeṣayyaṅkāru kīrtanam*' in the Palace Library (No. 3501) measuring 12″ × 8″ and with the watermark of the date 1828, and contains 19 kīrtanas. Some of the quotations in our work are traceable in this. There is also a palm leaf manuscript in the University Collections (No. 8371) procured from the Chirakkal Palace, containing 13 kīrtanas of Śeṣa Ayyangar, and has the colophon - 'ī kīrtanam atrayum śeṣayyaṅkārutu' [1].

Of these 13 *kirtanas*, 8 are common between this and the palace manuscript. Almost all the other quotations in our work not traceable in the kīrtanas contained in the Palace manuscript are traceable in the remaining *kīrtanas* in this manuscript. All the *kīrtanas* in these two manuscripts have the *mudra* '*Kosala*', which indicates that their author is the famous composer Mārgadarśi Śeṣa Ayyangār who lived towards the close of the 16th and the beginning of the 17th centuries A.D. [2], for it is well known that the

1. Besides these this manuscript contains some *kīrtanas* of Svāti Tirunāl (with the colophon - rāga *kīrtanam*), some compositions of Vaikuntha Sāstri, Mātrbhutayyan and Gopālayyan, and some kīrtanas of unknown authorship set in musical notation.

2. *Vide* P. Sambamurthi : *Syāma Sastri and other Famous Figures in South Indian Music, Madras,* (1934), P. 88.

compositions of this musician bear that *mudra*. He was called *mārgadarśi* (path-finder), probably because of the originality of the principles he followed in his compositions, some of which are generalised in this *Muhanāprāsantyaprāsavyavasthā* as rules to be followed by musical composers. He mostly lived at Ayodhya and in the latter part of his life settled at Srirangam [3].

There is a significant passage on folio 10b of the palace manuscript No. 3510. where the autnor observes that some people may say that these rules, relating to *muhanḍ* and *prāsa* are recent innovations and hence they have no tangible value: but the (fact that these principles are observed even in the *Śrīmadbhāgavata* is proof enough of their importance[4]. The following passage may be cited as instances :-

कुन्ददाम कृत कौतुकवेषो
गोपगोधनवृतो यमुनायाम् ।
नन्दसूनुरनघे तव वत्सो
नर्मदः प्रणयिनां विजहार ॥

(*Bhāgavata X.* XXXV. 20)

जयति तेऽधिकं जन्मना व्रजः
श्रयत इन्दिरा शश्वदत्र हि ।
दयित दृश्यतां त्वा दिदृक्षतां
त्वयि धृतासवस्त्वां विचिन्वते ॥

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3. M. Krishnamachariar : *History of Classical Sanskrit Literature* P. 879

4. The passage is this :

"*ī muhanayuteyum prāsattinteyum vyavastha ādhunikamāyittu cilar ontakkiyattallāte sāramullatallennu vallavarum paraññāl Bhagavatattil kute 'Kundadāmakrta' ityādi ślokannal udāharaṇamuṇṭu. Ateññane ennāl—*

In his musical compositions Svāti Tirunāl has closely followed the principles he has enunciated in this work.

There are two passages in this work which are not quite clear. One is the illustration of *e* as *muhanā* of *i*[1] where *e* occurs in the first line and *i* in the second instead of being the contrary, and the other the il!ustraiion *Kṣatajamūrcchitadaśagrīvam*'[2] for the last letter of the conjunct consonani being used as a muhanā for the conjunct consonant itself. But the work, though small' is, on the whole, important, being the only one of its kind known, and gives us an idea of the keen insight which Sri Svati Tirunā had in some of the subtle factors relating to musical compositions.

Kundadāmakrtakautukaveṣo
gopagodhanavṛto yamunāyām
nandasūnuranaghe tava vatso
narmadah pranayinām vijahāra.

Jayati te' dhikam janmanā vrajaṣ—
śrayata indirā śaśvadatra hi
dayita dṛśyatām tvā didṛkṣatām
tvayī dhṛtāsavastvām vicinvate'

1. *Vide infra.* P. 2.
2. *Vide īnfra.* P. 4.

॥ श्रीः ॥

स्वाति श्रीरामवर्म-कुलशेखरवञ्चिमहाराजप्रणीता

॥ मुहनाप्रासान्त्यप्रासव्यवस्था ॥

सङ्गीतविषयासु साहितीषु प्रयुज्यमानाश्शब्दालङ्काराः मुहनाप्रासान्त्यप्रासा इति त्रिधा व्यवह्रियन्ते । तेषां त्रयाणामपि नियमाः वक्ष्यमाणया व्यवस्थया सुतरामवदाताः स्युः । अथ पूर्वोक्तानामेषां मुहनाप्रासादि शब्दालङ्काराणां नियमेषु आन्ध्रद्राविडादिभाषासु सलक्षणं विद्यमानेष्वपि व्याकरणसिद्धस्य गीर्वाणस्य रीतेः येषां केषाञ्चित् क्वचित्क्वचिद्व्यभिचरितत्वात् शेषरामानुजाख्यकवेः कृतीनां गीर्वाणैकपरत्वाच्च तेन कविना ये ये नियमाः प्रयुक्तास्त एवात्र स्वीकर्तव्याः ।

1

अथ यस्य कस्यचित् कीर्तनस्य वा पदस्य वा वर्णस्य वा आदौ दृश्यमानो वर्णो यद्वा वक्ष्यमाणव्यवस्थानुसारेण तस्मिन् स्थान एव प्रयोक्तुमर्हं वर्णान्तरं वा यदा द्वितीयावर्तस्यादौ प्रयुक्तं भवति तदा तस्य मुहना इति संज्ञा । तत्र च अजिति व्यवह्रियमाणेषु अकारादिषोडशवर्णेषु स्वयमेव वा हला सह मिलित्वा वा प्रयोक्तव्येषु तदर्थमपेक्षितां व्यवस्थां ब्रूमः ।

प्रथमतः अकारस्य आकारश्च ऐकारश्च औकारश्च हकारश्च मुहनात्वेन प्रयोक्तव्यः तत्र अकारस्य मुहनात्वेन आकारः प्रयोक्तव्य इत्यस्य पक्षस्य साधारणत्वाच्च युक्तिभिः प्रमाणबाहुल्येन च सर्वसम्मतत्वाच्च उदाहरणापेक्षाभावात् अवशिष्टानां त्रयाणामपि पृथक् पृथगुदाहरणं ब्रूमः । कथमिति चेत्—

'परमकृपारसपूर्णनेत्रं श्री-
वैकुण्ठवल्लीकलत्रम्'

इत्येकस्मिन् कीर्तने प्रयोगः।

'चरणनिहतशकटासुर। निरुपम-
शौर्य!'

इत्येकत्र प्रयोगः।

'अतुलितलावण्यनिदान! मनो
हरमाल्यसुगन्ध!'

इत्येकत्र प्रयोगः।

इकारस्य ईकारश्च एकारश्च ऋकारश्च मुहनात्वेन प्रयोक्तव्यः। तत्रापि इकारस्य ईकारः प्रयोक्तव्य इत्यस्य पक्षस्य उदाहरणापेक्षाभावात् अवशिष्टस्य पक्षद्वयस्याप्युदाहरणम् —

'देहि तव पदकमल भक्तिमनपायिनीं
दीनवत्सल!'

इत्येकत्र प्रयोगः।

'दिनकर कुलदीप!
धृतदिव्यशरचाप!'

इत्येकत्र प्रयोगः।

उकारस्य ऊकारश्च ओकारश्च प्रयोक्तव्यः। तस्योदाहरणम्—

'कुमुदारिप्रतापमोहन !

गोपबालरूप !'

इत्येकत्र प्रयोगः ।

ऌकारस्य ॡकारस्य च अक्षराभ्यासवेलायां व्याकरणशास्त्रे च उपयोगं विना अन्यत्र कुत्रापि कवितादिषु अनुपयुक्तत्वात् तयोर्वर्णयोः प्रसङ्ग एवात्र निरर्थकः ।

अकारस्य हकारोऽपि प्रयोक्तव्य इत्येकः पक्षः पूर्वमुदाहृतः खलु । विशिष्य येनाचा सह स्थितिः तेनैव अजक्षरेण सह संयुज्य वा उत पूर्वमुक्तव्यवस्थानुसारेण तत्सजातीयेन अक्षरान्तरेण सह वा संयुज्यायं हकारस्तु प्रयोक्तव्यः । अथैतत्साधयितुं उदाहरणान्यपि बहूनि सन्ति ।

अथ मुहनाप्रयोगे हलिति व्यवह्रियमाणककाराद्यक्षरान्तर्भूते वर्गपञ्चके तु एकैकस्मिन् वर्गे पञ्चमं वर्णं विहाय अवशिष्टश्चत्वारोऽपि वर्णास्तु मिथो मुहनात्वेन प्रयोक्तव्याः । पञ्चम एव वर्णो यदा प्रारम्भे प्रयुक्तः स्यात् तदा तमेव वर्णं विना तस्य मुहानात्वेन स्ववर्ग्यमपि वर्णान्तरं न प्रयोक्तव्यम् ।

शकारषकारसकाराः वर्गपञ्चकव्यतिरिक्तवर्णा अपि चवर्गे पञ्चमं वर्णं विहाय अवशिष्टस्य वर्णचतुष्टयस्य मुहनात्वेन प्रयोक्तव्य इत्यस्य पक्षस्य एकस्य उदाहरणे प्रदर्शिते शेषं तद्वदिति निश्चेतुं शक्यत्वात् एकस्योदाहरणं ब्रूमः । कथमिति चेत्—

'सारसदलनेत्र ! जगन्नुत !

जलधरनिभगात्र !'

इत्येकत्र प्रयोगः ।

वबयोरभेद इत्यनेन वकारस्य पवर्गे पञ्चमं वर्णं विहायान्ये चत्वारोऽपि वर्णाः मुहनात्वेन प्रयोक्तव्याः । तस्योदाहरणम्—

'वाहिनीशमदविदारक ! निरयतारक !

पालितसूर्यकुमारक !'

इत्येकत्र प्रयोगः ।

रेफस्य लकारो मुहनात्वेन प्रयोक्तव्यः । तस्योदाहरणम्—

'रमणीयसुगुणालवालं सुमध्यमभाग-

लसमान'

इत्येकत्र प्रयोगः ।

अकारस्य हकारवद्यकारोऽपि मुहनात्वेन प्रयोक्तव्य इत्येकः पक्षः तस्योदाहरणमुपरिष्टाद्वक्ष्यामः ।

संयुक्ताक्षरस्य मुहनाप्रयोगे आदिश्रुतो वा यद्वा अन्तश्रुतो वर्णः अभेदेन प्रयोक्तुमर्ह एव । तयोरुदाहरणम्—

'श्रीरङ्गशायिनं सकल-

शुभदायिनं चिन्तयेऽहम्'

इत्येकत्र,

'क्षतजमूर्च्छितदश-

ग्रीवम्'

इत्यन्यत्र प्रयोगः ।

अकारस्य मुहनात्वेन यकारोऽपि प्रयोक्तव्य इति पूर्वमभिहितस्य पक्षस्योदाहरणम्—

'अनुपमप्लवगपरिवार ! हृदयसौ-

ख्यद ! हनूमद्वचनसार !'

इत्येकत्र प्रयोगः ।

तर्हि अकारस्य मुहनात्वेन खकारस्यासम्भवात् तेन खकारेण सह यकारस्य संयुक्तत्वाच्च स पक्षः अत्र सिद्धः ।

अपि च यदा एक एव शब्दश्चरणान्तेषु सर्वत्रापि विवक्षितः स्यात्तदा यादृशे वर्णे प्रयुक्ते विवक्षितशब्दाद्यस्थितवर्णोऽस्य मुहनात्वेन परिणमेत् तादृशो वर्णस्तु तत्पूर्वस्थितावर्ते प्रयोक्तव्यः । तस्योदाहरणम्—'जय सुगुणालय' इत्यस्मिन् कीर्तने 'नरसिंह' इत्ययं शब्दः चरणान्तेषु सर्वत्रापि विवक्षितः । अतः यथा प्रयुक्ते तच्छब्दाद्यक्षरो मुहनात्वेन परिणमेत् तथा नकारः अथवा णकारः सर्वेष्वपि चरणेषु प्रयुक्त इत्यस्य द्वयोरुदाहरणे प्रदर्शिते शेषं तद्वदिति निर्णेतुं शक्यत्वात्तदिह ब्रूमः । कथमिति चेत्—

'दी-
न शरण्य ! श्री
नरसिंह !'

इत्येकत्र,

'अ-
नघचरित्र ! श्री-
नरसिंह !'

इत्यन्यत्र प्रयोगः ।

नकारस्य णकारो मुहनात्वेन प्रयोक्तव्यः । तस्योदाहरणम्—

'नीरदनीलशरीर ! पाहि धरणी-
सुतासहाय !'

इत्येकत्र प्रयोगः ।

चरणेषु मुहनाप्रासौ मिलित्वा प्रयोक्तव्यौ। कथमिति चेत्—प्रयुक्तस्य शब्दस्य द्वितीयावर्ते मुहना, पुनः प्रासः, पुनर्मुहना, पुनः प्रास इत्ययं प्रयोगक्रमः। एकस्मिन् चरणे प्रासमय एवाद्यन्तपर्यन्तं प्रयोगो युक्तः। न तथा मुहनामात्रः।

II

अथ प्रासनियमं वक्ष्यामः। कथमितिचेत्—आदौ प्रयुक्तस्य शब्दस्य द्वितीयवर्णो यदा द्वितीयावर्ते तथैव प्रयुक्तः स्यात् तदा तस्य प्रास इति संज्ञा। तस्य तु हलक्षरनियमं विना अजक्षरनियमो नास्त्येव। तथापि ळळयोरभेद इत्यनेन लकारस्य ळकारस्तु प्रासत्वेन प्रयोक्तव्यः। प्रासस्य संयुक्ताक्षरे प्रयुक्ते समारब्धचरणान्तपर्यन्तं तस्य संयुक्तस्य हलक्षरस्य व्यत्ययो न कार्यः। चरणस्य वा पल्लवस्य वा प्रारम्भे प्रयुक्तो वर्णः 'विमलकमल' इत्यादिवत् ह्रस्वरूपश्चेत् तस्य 'कामितसामज' इत्यादीनि दीर्घाक्षररूपेण प्रासपूर्वाक्षरप्रयोगो न स्यात्। प्रासस्तु वर्णद्वयपरिमितो वा ततोऽप्यधिको वा यथाविवक्षं प्रयोक्तव्यः। तस्योदाहरणम्—

'तनुजशरण! प-
वनजमुखपरि-
जन! जगदहित-
दनुजमदहर!
मनुजतनुधर!
वनजदलनयन!'

इत्येकत्र प्रयोगः।

III

अथान्त्यप्रासनियमान्वक्ष्यामः। कथमिति चेत्—एकस्मिन् चरणे सर्वेऽप्यन्त्यप्रासाः समाः प्रयोक्तव्याः। तर्हि प्रासस्य तु हलक्षरनियमं विना अजक्षरनियमो नास्तीति यत्पूर्वमभ्यधायि अन्त्यप्रासस्यैवं न, अजक्षरस्य च हलक्षरस्य चैवमुभयोरपि नियमौ सम्यगपेक्षितौ। कथमिति चेत्—'नेत्रं' इत्येकः शब्द अन्त्यप्रासरूपेण प्रयुक्तश्चेत् तस्य 'गात्रं' 'सूत्रं' इत्यादिरूपेणैव प्रयोग उचितः। अथैतद्विहाय 'शत्रुं' 'अत्रिं' इत्यादिवदजक्षरस्य वा 'रक्तं' 'शक्तं' इत्यादिवद्धलक्षरस्य वा व्यत्ययो न कार्यौ।

किञ्च एकस्मिन् कीर्तने आद्यन्तपर्यन्तं एकस्यैव अन्त्यप्रासस्य प्रयोगोऽपि युक्त एव। तस्योदाहरणम्—

'श्रीरघुवर! सुगुणालय!'

इत्यस्मिन् कीर्तने प्रथमतः

'पुरहरचिन्त्यनामधेय!'

इत्यन्त्यप्रासं प्रयुज्य पुनः तस्मिन् कीर्तने स्थितेषु सर्वेष्वपि चरणेषु अन्त्यप्रासाक्षरीभूतो यकारएव प्रयुक्तो दृश्यते।

अन्त्यप्रासस्त्वक्षरद्वयपरिमितोऽपि प्रयोक्तव्यः। तत्राप्यजक्षरस्य वा हलक्षरस्य वा व्यत्ययो न कार्यः। तस्योदाहरणम्—

'कलये तावकीन चरणकिसलये'

इत्येकत्र प्रयोगः। ननु अयं अन्त्यप्रासो न, अपि तु प्रास एवेति शङ्कायां उत्पन्नायां प्रासस्य हलक्षरनियमं विना अजक्षरनियमस्याभावात्, अत्र तु उभयोरपि नियमस्य दरीदृश्यमानत्वाच्चायमन्त्यप्रास इत्येव निश्चयः कार्यः।

अन्त्यप्रासस्त्वक्षरत्रयपरिमितो वा ततोऽप्यधिको वा यथाविवक्षं प्रयोक्तव्यः ।

चरणान्तेष्वेवान्त्यप्रासद्वय प्रयोगोऽपि युक्तः । तस्योदाहरणम्—

'वनजदलनयन !
अवितमुनिसवन !'

इत्येकत्र प्रयोगः ।

अनुपल्लवारम्भः पल्लवाद्यस्थितशब्दप्रासाक्षरीभूतः स्यात् । चरणे प्रासारम्भो विवक्षानुसारः ।

एकस्मिन्नेव चरणे चरणपूर्वोत्तरार्धयोः प्रासव्यत्ययो दृश्यते । तथाप्येतत्साधयितुं प्रयोगबाहुल्यस्यादृश्यमानत्वान्मुख्यतयात्र न स्वीकार्यः । तस्योदाहरणम्—

'करुणाकृत
शरणागत
भरण !'

इत्यादौ प्रासमारभ्य चरणार्धोपरि

'अनपराधि-
जनविरोधि-
खरदूषण-
विराधगुरु
धराधरालिकुलिश !'

इति प्रयोगो दृश्यते ।

एकस्मिन्नेवावर्ते द्वावन्त्यप्रासावपि प्रयोक्तव्यौ । तस्योदाहरणम्—

'चन्द्रकुलवतंस ! दमितकंस ! परम-

हंसार्चित !'

इत्येकत्र प्रयोगः ।

IV

अथ अन्तरुक्तिरितिकाचिद्व्यवस्था । तस्या नियमान्वक्ष्यामः । कथमिति चेत्—अस्याः अन्तरुक्तेस्तु पूर्वोक्ताः प्रासादिनियमाः केऽपि न सन्ति । अन्तरुक्तिस्तु यः कश्चिच्छब्दः प्रयुक्तश्चेत् द्वितीयावर्तादौ पूर्वोक्तव्यवस्थानुसारेण मुहना वा प्रासो वा प्रयोक्तव्यः खलु ; तर्हि तयोरुभयोर्मध्ये तालपूरणार्थं पृथक् प्रयुज्यमानत्वादेव तस्या अन्तरुक्तिरिति संज्ञा । इयं अन्तरुक्तिः पल्लवे एव वा अनुपल्लवे चरणेषु वा यथा विवक्षं प्रयोक्तव्या । एकस्मिन् चरणे एकत्रवा सर्वत्रापि वा अन्तरुक्तिः प्रयुक्ता चेत् सा व्यवस्था चरणान्तरेष्वपि तथैव अवलम्ब्या । अन्तरुक्तिस्तु प्रथमतः प्रयुक्तस्य शब्दस्य च तस्य मुहनात्वेन वा प्रयुज्यमानस्य शब्दस्य च एवं उभयोरपि मध्ये प्रयोक्तव्येति यत् पूर्वमुदीरितं तस्योदाहरणम्—'हनुमन्तं चिन्तयेऽहम्' इत्यस्मिन् कीर्तने अनुपल्लवे तु 'पावन' इति प्रासप्रयोगो दृश्यते । तदा 'हनू' इत्यस्य शब्दस्य 'पावन' इति प्रयुक्ते पूर्वोक्तप्रासनियमस्य सुतरां विरोधस्य प्रत्यक्षत्वात् 'पा' इत्ययं वर्णः अन्तरुक्तिरिति ज्ञेया । तदा 'हनू' इत्यस्य शब्दस्य 'वन' इत्ययं शब्दः प्रासाक्षरीभूतः स्यात् । अन्तरुक्तिस्तु एकद्वित्र्यक्षरपरिमिता ताले यथावकाशं प्रयोक्तव्या ॥

इति मुहनाप्रासान्त्यप्रासव्यवस्था समाप्ता ।

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Book Reviews

THE PHILOSOPHY OF MUSIC

THINKING ABOUT MUSIC (An Introduction to the Philosophy of Music). By Lewis Rowell. The University of Massachusetts Press, Amherst, Massachusetts 01004. 308 pp. Illustrated. Paper $ 9.95 Cloth $ 25-00.

There is a plethora of literature about the art and science of music but only a few authors have written about the philosophy of music designed to stimulate readers to explore their own music experience acquired through a lifetime of concert going, amateur performing or professional training and to consider solutions to traditional problems of musical aesthetics. Lewis Rowell is eminently qualified to write on this subject and the book under review is a systematic introduction to the philosophy of music The holder of a Doctorate from the Eastman School of Music, University of Rochester, Rowell is professor of music at Indiana University and is also a composer and organist.

The proper method of philosophy is the posing of questions rather than a search for ultimate, universal answers. Selecting the short menuet K. 355, which Mozart wrote sometime between 1780 and 1790, the author poses 48 questions on (1) the composition tself (2) its value (3) its impressions on the observer and (4) the context of the piece. These 'meditations' form the background for the chapters that follow.

The most fascinating chapter in the book is the four thentitled 'Dionysis and Apollo', in which the two central impulses in Greek culture are discussed, Apollo representing all that is orderly, rational and comprehensible; Dionysis standing for everything that is manic, ecstatic and disorganized. The Greek concepts of Harmony, Beauty, Mimesis and Ethos are discussed in this chapter with great clarity and insight. The reviewer is tempted to quote the following passage regarding musical orthodoxy: "Musical orthodoxy carried a clear mandate of lawfulness. To be a good composer one had to know the theoretical system, be able to select proper

material and fit it skillfully to a text, and have enough technique so that all these ingredients were matched appropriately to one another".

The chapter on the 'Mythos of Music' deals with a concept which is common in Indian music. Music is stated to have the power to create the universe, heal the sick and resurrect the dead. The medieval Church held music in great suspicion and thought that a musician's power came from the devil. Legends of music's magical power are found in the literature of all countries and profuse quotations from English literature enliven this chapter. It is well-known that Indian mythology is full of anecdotes in which *ragas* are stated to have brought rain, melted rocks and brought back the dead to life.

Chapter six presents a selective overview of the intellectual history of music from the beginning of the Christian era to the year 1800. This period is usually divided into four sections viz. the Middle Ages, the Renaissance (ca 1400-1600), the Baroque (1600-1750) and the Classical (1750-1800). The unity and coherence of ancient thought held together until the beginning of the modern age. The evolution of Western music through these four stages is traced and explained in great detail. The years after 1600 were crucial ones for Western philosophy and also for music; and the term 'Baroque' is adopted in music as a purely chronological term. The beginning of Baroque music is marked by the rise of the monodic style applied to opera, oratoria and cantata. It also marked a major shift in musical organization - from the linear, imitative motet style of the sixteenth century to a new vertical orientation of the musical texture,

During the Romantic period the relationship between the artiste and society changed dramatically. The age of patronage was coming to an end; the composer now had to please the middle class in order to be a commercial success. The rise of public concerts brought music into the world of business. These observations are largely true of Indian music as well.

In the chapter on 'Values' Rowell tries to make his readers recognize existing values by which he means the 'worth' of musical works from the aesthetic angle. The question is discussed under the headings of tonal values, textural values, dynamic values and temporal values. The best performance is that which best articulates and balances the properties of excellence. This subject is continued in the last chapter 'Clotho and Atropos' which discusses New Music and its implications for philosophy. Rowell concludes: 'What seems certain is that both music and the idea of music will continue to evolve, perhaps in quite unexpected directions, adding new dimensions and sloughing off others, in a persistent development of what is surely one of the most ancient, complex, profound and sensitive creations of the human intellect".

By way of comparison, the traditional musics and musical philosophies of India and Japan are discussed in the last but one chapter. The author feels that "although Indians think of their music as one-dimensional, the varied timbres of the different drumstrokes provide a counterpoint to the main melodic line". Quoting from Sarngadeva the author adds that "the theory of Nada demonstrates how strongly the music of a culture can be influenced by its philosophy".

In Japan, many of the key words in aesthetics are basically affective and are used metaphorically. Generally the tendency of the Japanese is to resist any innovation in performing the traditional repertoires, thereby encouraging their traditional veneration of collections of old, beloved objects.

The range of the book under notice is enormous, its scope breathtaking and the scholarship of the author enviable. The book is intended for readers who are insatiably curious about music, whose musical concerns are more humanistic than technical as well as those preparing for careers in music. Musicologists and philosophers will also find something of value herein.

T.S. PARTHASARATHY

A REVIEW OF RESEARCH IN SAMAN CHANTS

THE SĀMAN CHANTS: A Review of Research by G. H. Tarlekar. Published by the Indian Musicological Society, Jambu Bet, Dandia Bazar, Baroda-390 001. Price Rs. 85/- or US $ 15.00

When Veda Vyāsa divided the original corpus of the Vedic literature of ancient India into the four great branches, Rig Veda, Yajur Veda, Sāma Veda and Atharva Veda, he did matchless service to the cause of Vedic studies and Vedic culture in India. This division has enabled thousands of devoted students of the Veda to achieve, in strict accord with the ancient tradition of India, a high degree of mastery of at least one of the four Vedas. For centuries the Vedas were transmitted solely through oral instruction of *Sishyas* by venerable Masters of the Veda who thought their lives nobly and purposefully spent in their own mastery of the Vedas and in its transmission to posterity through carefully chosen, rigorously trained pupils. It was possible for some of these sages to achieve mastery in more than one of the four branches of the Veda. The Chaturvedis, the Trivedis and the Dvivedis represent the sacred band of Vedic scholars whose devotion has enabled the accurate oral transmission of this ageless monument of India's glorious cultural tradition. Alas! Of these savants, the bulk of survivors have gained little more than the honorific suffixes of their own names. That great savant, Prof. Max Muller, when working on his classic edition of the Rig Veda, relied on a select band of these scholars, whose spiritual home was Vārānasi. The compilation of Vedic variations which is so important a feature of Max Muller's edition of the Rig Veda was based on strenuous. systemati correspondence with the Vārānasimasters of the texts. Textual variations, proceeding presumably from the fact that some of the Vedic scholars had their Veda *adhyayana* under different gurus are not to be dismissed as mere pedantry. In our own time, we have the Andhrapatha and the Dravidapatha and we are face to face today with variations not merely verbal but related

to the *svaras*. In Maharashtra and in some of the other parts of North India, one notes that *svara* variations are signified by waving the palm of the hand across one's breast. Other customs govern Vedic chanting in other parts of India. It is a matter for thankfulness that the heritage is not altogether lost, though several *sākhās* of the Sāma Veda (originally 1000 sākhās) have been irretrievably lost and in regard to Atharva Veda, the genuine chanters are steadily dwindling away.

The recent massive effort of the great saint, the Paramāchārya of Kānchi Kāmakotipītha to recover and preserve the Veda and encourage the traditional adhyayana mode of the study of the Veda has come not a day too soon.

It is, in the present context of a revival of interest in Vedic studies, extremely gratifying to find Sri G. H. Tarlekar, engage himself in what is unquestionably an important branch of Vedic studies, a study of the relationship between the Sāma chants and the highly evolved *Sangītasāstra*, Gāndharva Veda as it is called. The book under review is a critical survey of the various studies of various scholars in the field. The scholars whose studies are in English include Dr. A. C. Burnell, M. Seshagiri Sastri, A. H. Fox Strangways (a great Western musicologist) Erwin Felber, S. Sankaranarayanan, M. S. Ramaswami Aiyar, Alain Danielou (the great French Indologist) Dr. V. Raghavan (one of the pillars, until his untimely demise, of the Music Academy of Madras), J. F. Stall (the Dutch Indologist) S. Seetha (a Madras University musicologist and earnest disciple of the late lamented polymath, Sri T. N. Ramachandran of archaeology fame) and Sri S. V. Iyer. The studies of these scholars and others cover various aspects of the relationship between Sama Veda and music and constitute the first part.

Part II surveys the contribution to the subject in Hindi, Gujarati, Marathi and Sanskrit. Here one finds the great *mimāmsaka*, A. Chinnaswami Sastri writing on the *Tandyamahā-brāhmana* and Sri Ramanatha Dikshitar on *Sāmatantra*.

Every contribution is followed by Sri Tarlekar's own critica commentary which reviews the progress made in the evaluation of the relationship between Sāma Veda and the authentic *Sangīta Sāstra* of India.

It would take too much space to deal in even the slightest detail the technical points made by the several contributors from the musicological point of view. All that needs to be said is that all the contributors show both deep scholarship and mature judgment and a profound grasp of the technical aspects of the Veda-music links.

The book under review is a valuable contribution to the study of the important subject it deals with. One feels that more such studies should be undertaken and the results published. It would help wider understanding of what is indeed a unique feature of Indian culture, viz. the intimate relationship between the various fine arts, music, *nātya*, architecture and painting and the fountain source of these fine arts, the immemorial Veda

P. V. SIVARAMA DIKSHITAR

THE DANCE HERITAGE OF TAMILNADU

BHARATA NATYAM (The Tamil Heritage) By Lakshmi Viswanathan. Sri Kala Chakra Trust, 74, Kalakshetra Colony, Madras-600 090. Illustrated. Rs. 90

Only a few front rank artistes in the fields of music and dance are blessed with the gift of articulation and the ability to put down their thoughts in writing with clarity and force. Fewer still are those who have a flair for research and the desire to investigate and learn. Lakshmi Viswanathan is a happy combination of a competent exponent of impeccably classical Bharata Natyam and an avid researcher into all aspects of her art. In the book under review she has delved deep into the ethnic roots of Bharata Natyam which is almost entirely a product of the Tamil soil.

The fact that this precious art was, till the third decade of the present century, the exclusive monopoly of a particular community in Tamilnadu led Lakshmi to undertake research into the Devadasi tradition of dance in the temples of South India.

Two important sociological studies of the Devadasi system had been published earlier. In 1945 Santosh Chatterjee, the author of 'The Art of Hindu Dance', published his 'Devadasi - Temple Dancer' in which he declared "the institution of Devadasi in India is as old as the hills," In 1973 the renowned scholar Moti Chandra wrote the book 'World of Courtesans' a scholarly probe into the institution of courtesans from the Vedic times to the medieval age. He declared that courtesans had also been the custodians of the highest traditions in music and dance and played an important role in the social and cultural life of the people. Courtesans like Amrapali of Vesali (a contemporary devotee of the Buddha), Vasavadatta of Mathura and Kosa of Pataliputra are mentioned as women of lofty character. The play Mricchakatika of Sudraka has as its central theme, the life of a noble courtesan, Vasantasena. In Tamil literature Madhavi of the Silappadhikaram stands out in

bold relief as a typical example of a noble courtesan-cum-dancer of Tamilnadu.

These two studies, however, project only the sociological angle of the system and do not link up Devadasis and their dance traditions in temples. The Devadasi (Servant of God), in her role as the 'Temple Dancer', is the main character in Lakshmi's present research work..

The relationship of dance with religion was the foundation upon which the structure of the Temple Dancer system was built in Tamilnadu as well as in the other parts of the India. Primarily a part of the Hindu ritual worship, the system of dedicating young girls to the service of the temple in mentioned in cave inscriptions of the 3rd century A.D, In Tamilnadu an inscription of Raja Raja Chola (1000 A.D.) indicates the dedication of 400 'Talicheri pendugal' to the Big Temple at Thanjavur. Buchanan speaks of a hundred dancers attached to the temple at Kanchipuram A study of the history of the temple dancer system in Tamilnadu. must, therefore, be placed in the perspective of and ancient heritage of professional dancing women and their many-faceted role in society ranging from service in temples and royal courts, their skills in music and dancing and their status in society which was governed by their own laws and customs protected by the king and the temple. This the authoress does in an ample measure with the support of her deep study of ancient Tamil poetry, temple sculptures, inscriptions and works of scholars. Her own interviews with some erstwhile Devadasis have enabled her to place on record their reaction to the abolition of the system and the anti-nautch movement of the so-called social reformers. It was only when better sensess prevailed that Bharata Natyam was accepted as a respectable form of art.

The book traces the 20th century developments in the sphere of Bharata Natyam and the emergence of a large number of dancers from other communities.

Printed in bold type, the get-up of the book is a delight to the eye. Rare pictures, both in colour and in black and white, adorn its pages and Lakshmi's own causerie of the art of dance makes the work eminently readable.

A few mistakes have unfortunately crept in. The author of Chaturdandi Prakasika was not Govinda Dikshita but his son Venkatamakhi. Similarly, the author of the Melattur Bhagavata Mela natakas was not Venkataramana Bhagavatar but Venkatarama Sastri.

T. S. Parthasarathy

A LEGEND IN HER OWN LIFETIME

KALAKSHETRA - RUKMINI DEVI;

Reminiscences by S. Sarada.

Kalamandir Trust Madras 41. 1983, Price: Rs. 125.

Inexplicably, leaders of great destiny, draw various people towards themselves. Such people seem to have been in a place, at a time, only to serve the cause of this destiny. However remarkable their contribution may be in the shaping of this destiny, ultimately they remain in the barkground, faceless, nameless, contented by the knowledge that they have played their role. They are only parts of a whole; they themselves could probably have never imagined themselves as stars. They never questioned. Their fulfillment comes from the knowledge that they had to do what they did, with dedication and sincerity; it is not so much that they were indispensible to the process but that they never let such thoughts retard the generosity of their contribution. S. Sarada has been one such vital part in the pattern which has emerged as Kalakshetra, synonymous with Rukmini Devi. Rukmini Devi, the leader, realised her destiny as the queen of the renaissance of Bharatanatyam. She also realised, back in the thirties, that to fulfill her (adventure into the realms of creativity, she needed people. She chose them, encouraged them, displayed an affection which commanded respect, demanded their involvement and made their destiny serve her own.

Sarada's book does not explode any myths about the grand old lady or Kalakshetta. as might often be the case with the writings of people who have had a ring-side seat in the unfolding of a great life. A major part of Book 1 consists of reminiscences. These are loosely strung together, anecdotes and episodes which would have made interesting topics for what the English call "fire-side chats". If one looks carefully enough, a few instances stand out as significant events in the evolution of contemporary Bharatanatyam. Other than the obvious importance of Rukmini Devi taking to

dance herself, the way she boldly dispensed with the services of a professional caste nattuvanar is worth noting. Expediency was the cause then, of what was anyway a natural follow-up to taking the dance from where professional caste dancers had been forced to leave it. Although it is known to many people that great contemporary musicians were associated with Kalakshetra, it is still significant to read about their role in composing scores for the dance-dramas produced by Rukmini Devi. Music, and literature are clearly seen as sources for her inspiration. The fact that stalwarts like Tiger Varadachariar, Vasudevacharya, Papanasam Sivan and Veena Sambasiva Iyer, were among the many doyens of Karnatic music who were associated with Kalakshetra makes us wonder at Rukmini Devi's powers of persuasion, in first of all bringing them to the Kalakshetra fold, and then the respect she obviously commanded, to make them help her with unstinting zeal. Perhaps it was another time, with another life-style, with all vidwans not clamouring for a performing career, and finding the time as well as the inclination to be part of an institution of the renaissance.

A product of Kalakshetra's school of music was the inimitable M. D. Ramanathan, who, like his great predecessors, played a key role in the institution. Sarada speaks of her association with all these maestros, and gives us an idea of the knowledge she must have assimilated in such an atmosphere.

She also gives a picture of the current scene, and the involvement of artistes like Sitarama Sarma in composing music for the productions.

Book 2 explains the process of putting together the dance-dramas, from the earliest "Kutrala Kuravanji" (1944) to the latest Mira of Mewar (1984). A major tour de force in the Kalakshetra repertoire has been the Ramayana series. Sarada gives a detailed account of the process of production, ranging from the acquisition of manuscript material to enlisting the help and advice of scholars, linguists, and musicians. The ultimate master touches which Rukmini Devi gave each production in all its detail are mentioned

by Sarada with unconcealed admiration. These descriptions could be helpful to people engaged in dance-drama productions. They do not offer any indepth treatment of concepts or ideas. The author has obviously reproduced notes she had painstakingly collected over the years as a production researcher. Because of the academic interest it can generate, this part of book makes the reader overlook the style, or rather the lack of it, in the author's writing.

The book carries some attractive pictures (all in black and white) of the photogenic Rukmini Devi. Book 2 is illustrated with stills from the dance-drama productions. Published by the Kalamandir Trust and Sri S. Viswanathan, who in his foreward explains his admiration for Rukmini Devi as the motivation for sponsoring this venture, the book whets our appetite for an overdue biography of Rukmini Devi which one hopes would offer the kind of insights into her life, as woman, as pioneer, as leader, as choreographer, as theosophist, as ideologist, above all as an artiste with a rare vision of life.

LAKSHMI VISWANATHAN

A KERALA CRITIQUE ON DANCE AND DRAMA

BALARAMABHARATAM : By Kartikatirunal Balarama Varma of Travancore. Critical English edition by Dr. E. Easwaran Nampothiry. Published by Keralasamskritam Publications, Trivandrum. Pp. 322. Rs. 130

Almost from 800 A. D. the rulers of Chera Nadu have been patrons of arts and literature and several of them also composed works of great merit in Sanskrit, Tamil and Malayalam. Kulasekhara Varma (who is identified with Kulasekhara Alvar, the author of 'Perumal Tirumozhi' and the 'Mukundamala') was one of the earliest in the Chera Raja Vamsa. Rajasekhara Varma (identified with Cheraman Perumal Nayanar, the author of Adi Ula, Ponvannattantadi and Mummanikkovai) was a later ruler. Martanda Varma, the maker of the modern Travancore, ruled from 1729 to 1758 and was succeeded by Kartikatirunal Balarama Varma, the author of the present work, who ruled the state for 40 eventful years from 1758. It is well-known that Svati Tirunal, who ruled from 1829 to 1847, was the shining star of this dynasty and a muiti-faceted genius.

Dr. Easwaran Nampoothiry (b. 1930) is a reputed Sanskrit scholar of Kerala and is presently Reader in Sanskrit in the University of Kerala. He is the author of several works of merit and was awarded the Ph. D. degree fot his thesis 'Balarama-bharatam--Its contribution to Indian Dance and Drama' which has now been published in book form after eight years.

The book is in two parts and comprises twelve chapters. The first part deals with the author of Balaramabharatam and his works and also presents a general survey of Natya literature in Sanskrit. The ruler's work had already been published in 1935 in the Trivandrum Samskrit Series ably edited by K. Sambasiva Sastri, the famous Curator of the Trivandrum Manuscripts Library. It is interesting to note that an incomplete Sanskrit text

'Nrittaratnakara', with explanations in mixed Tamil-Malayalam, was in the Travancore palace collection. In the first 43 pages the author presents an interesting description of Kartikatirunal and his works as also the general cultural mileiu of the period in Kerala.

In the next 30 pages Dr. Nampoothiry gives an excellent general survey of our vast Natya literature. The Natya Sastra is the undisputed source book for all Natya topics and it is essential to know them for understanding any Natya treatise. As the Balaramabharatam mainly lays emphasis on Angikabhinaya, the author summarizes Bharata's description of the three kinds of such abhinaya viz, mukhaja, sarira and chestakrita as also the six angas (major limbs) and upangas (minor limbs). The other types of abhinaya are summarized with relevant quotations from the text and commentaries by later writers. The author stresses the fact that the distinguishing feature of the Balaramabharatam is that, unlike the other works on abhinaya, it deals, besides the definition of each technique of abhinaya, with a number of viniyogas or actual uses.

For a comparative study of Balaramabharatam Dr. Nampoothiry has consulted the relevant chapters of not only the Natya Sastra but also of other major works like Abhinayadarpana, Sangita Ratnakara, Nrittaratnavali, Bharatarnara and Sangita-sudhakara. The work will, therefore, be of great use to scholars and to those actively engaged in the study and practice of Bharata Natyam.

In Chapter III Dr. Nampoothiry summarizes the contents of the Balaramabharatam and traces the sources to which Kartikatirunal was obliged for his material. The ruler himself salutes many purvacharyars, mostly mythological figures, whom he calls "bharata pradhana purushas". He exhibits deep knowledge of the aesthetic theory of Sanskrit literature, the rasa factor, iconography and even the panchasabhas at Chidambaram. The ruler cites certain authors by their names and there are quotations which are anonymous. He faithfully follows his elders in the field of Natya and his work is therefore backed by authenticity.

Part II of the present work discusses in detail the technical topics as dealt with in the text, comparing them with discussions in standard works like the Natya Sastra and Sangita Ratnakara. This is done under the headings of Head Gestures, Hastabhinayas, Rasabhavas, Nayanabhinaya etc. There is a coalescence of the Sanskrit tradition of the Natya Sastra and the local indigenous developments in Kerala. The chapter on Angabhedas, with particular reference to the movements of the knee (Janu), is interesting. The ruler makes significant departures because his sastra is obviously deduced from the actual practice.

The last chapter deals with some art forms mentioned in the Balarambharatam and there is an interesting list of desi dance forms like Perani, Jagginінatana, Mohininatana and Nishada-natanam prevalent in Kerala from early periods. On strong textual authority, Dr. Nampoothiry refutes the view that Mohiniyattam assumed it present form only from the time of Svati Tirunal. The dance form is mentioned as 'Mohiniyattam' in a Malayalam commentary (1709) on a Dharmasastra work of Narayanan Namputiri (16th century).

Kartikatirunal Balarama Varma has also several Kathakali plays to his credit like Rajasuya. Bakavadham and Panchali Svayamvaram. With a view to reconciling the techniques mentioned in the Balaramabharatam with the practising tradition, Dr. Nampoothiry got them confirmed by consulting Mankulam Vishnu Nampoothiry, a famous Kathakali dancer.

The appendices include illustrations of hand-poses, a select bibliography and an index of pose-names. The work bears the imprint of a seasoned scholar and trained rasearcher.

T. S, Parthasarathy

TWO EXCELLENT PUBLICATIONS

ROYAL PATRONAGE OF INDIAN MUSIC. By Gowri Kuppuswamy and M. Hariharan. Published by Sundeep Prakashan, C-2/9 Community Centre, Ashok Vihar Phase II, New Delhi 110052 Rs. 200

SWATI TIRUNAL COMPOSITIONS. Edited by Gowri Kuppuswamy and M. Hariharan. Published by College Book House, Industrial Estate, Trivandrum 695 019. Rs. 45 (paperback) and Rs. 90 (hardcover).

Gowri Kuppuswamy and M. Hariharan, the research duo of Carnatic music, have published some of the most useful books in the music field, useful to the student and the scholar alike Although many of them are compilations, precious material has been culled from a large number of publications, mostly out of print, and presented in a meticulous way with copious appendices and footnotes. The 'Royal Patronage of Indian Music' ranks among their best and this time it is an entirely original work written by the authors. It is the first time the subject of royal patronage to music is attempted in a thorough and comprehensive manner. The period of study stretches from the early centuries of the Christian era to the present times.

If the history of Indian music is a record of continuous progress in the domains of both lakshya and lakshana, it was in a large measure due to the uniform and munificent patronage extended to the art from very early times by rajas, nawabs, zamindars and nobles. The one notorious exception was Aurangazeb. The courts of rulers were always adorned with eminent musicians, composers and musicologists. Many of the kings were themselves learned in the art and science of music and some of them were even anxious that posterity should remember them as patrons of music. Yoga Narendra Malla of Palem had his title 'Sangitarnava Paraga' inscribed on his coins.

Many of the great and worthwhile treatises on music were written under the patronage of rulers and some of them were fathered upon the patrons, the real authors remaining anonymous. Two factors stand out in bold relief about these works. The language used throughout the length and breadth of India was Sanskrit which enabled music scholars in all parts of the country to keep in touch with what was going on in other areas. Manuscripts travelled far and wide when travel was primitive. Secondly, Hindu rajas and Muslim sultans vied with each other in patronizing musicians and getting treatises written with a mention of their names. There was no communal discord in the realm of music.

The work under review traces royal patronage to music from the times of the Guptas and Mauryas and highlights the Kudimiyanmalai inscription engraved by a Pallava ruler in the 7th century A.D. (The entire inscription has been reproduced in Appendix III (A) and details of the distribution of notes in each section given in the form of a chart). The later chapters in the book, written in a chronological order, in fact, read like a history of Indian music as there had been hardlly any musical acitivity outside the courts of rulers with the exception of saint-composers who made their monumental contribution to music spurning royal patronage.

The long and colourful history of Indian music contains certain bright landmarks. The production of the 'Sangita Ratnakara by Sarngadeva under the patronage of Singhana of Devagiri (1210-1217) is one such. As regards Jayadeva, it may not be correct to say that he was patronized by Lakshmana Sena although this is the common belief. The poet makes no mention of the ruler in his masterpiece. Simhabhupala (of Mithila?) became famous by writing a commentary on the Sangita Ratnakara. The other authors in North India are too numerous to be mentioned here.

Coming to South Indian music, Vidyaranya (1320-1380?) emerges as the first author although his 'Sangita Sara' is not available except for quotations in Govinda Dikshita's 'Sangita Sudha'.

Vidyaranya's work was followed by the 'Swaramela Kalanidhi' of Ramamatya (1550) and a hundred years later by the epoch-making treatise 'Chaturdandi Prakasika' of Venkatamakhi. The last of these classics was the 'Sangraha Chudamani' of Govinda written slightly ahead of the time of the Trinity.

The book under notice also deals with patrons of music in Mysore, Travancore, Tanjore, Ettayapuram like Krishnaraja Wodeyar, Svati Tirunal, Serfoji and the Zamindars of Ettayapuram. In fact, no part of India has been left out and practically all the works on music have been mentioned and their contents summarized. These summaries will serve as excellent guides to students and researchers in music.

As the material has been presented under the headings of patrons, the authors of treatises have been given only a secondary place and a glaring instance is that of the versatile Pundarika Vitthala who has been dismissed with a short reference under 'Burhan Khan' his patron. Pundarika was the author of other works than the four mentioned here and his theories on Hindustani and Carnatic musics deserve a more elaborate treatment.

There are some questionable statements like Svati Tirunal having been an intimate childhood friend of Serfoji. And it is amazing that the authors have suggested that Shatkala Marar might have been Govinda, the author of 'Sangraha Chudamani'. This (Akalanka) Govinda (or Govindacharya) has been identified as an asthana Vidwan of Tanjore who lived at Kakavattaram near Tanjore.

The appendices bear ample testimony to the unremitting industry of the two authors.

'Swati Tirunal Compositions' is the second of the publications recently brought out by the authors and maintains the same standard of editorial efficiency. It is well-known that Swati Tirunal has composed more than 80 pieces which can be used by dancers with great advantage. These include pada varnams (chauka varnams),

svarajatis, padams, javalis and tillanas. Some of them have already been beautifully choreographed by our top-ranking dancers and have become the favourites of the younger generation. The ruler's padavarnams can be classified as 'Stava Varnams' and 'Sringara Varnams'. The present publication fulfills the long-felt need for authentic versions of these compositions with reliable notation. 22 compositions have been printed, first in the Malayalam script with sahitya and notation and then in the Roman script in the same pattern. The main features of Varnams have been explained in the introduction.

T. S. PARTHASARATHY

THE MANY FACETS OF INDIAN MUSIC

MUSIC INDIA Published by Vivekananda Kendra Patrika, 3, Singarachari Street, Triplicane, Madras - 600 005. Price Rs. 25 Pp. 320.

It is not commonly known that the Vivekananda Kendra Patrika, which is the official organ of the Vivekananda Kendra, publishes periodically a sumptuous volume on a given topic of cultural and national importance. The Kendra has selected 20 such subjects and has already covered several of them.

The first was 'Serve Man - Serve God' and the second, 'Dances of India', a veritable encyclopaedia on the different dance forms of India, both classical and folk, published in 1981. The next was 'Mountains and Rivers of India' brought out in February, 1984 and the volume under review is the second of the issues published in the same year.

Planned with great care and executed meticulously, the Volume contains no less than 60 articles written by experts in different branches of Indian music or reproduced from other journals or works. The articles cover the evolution of Indian music, the development of the raga and tala systems, the role of musical compositions and the lives of composers. It would be invidious to mention only some from the galaxy of scholars and experts who have made the publication a great success.

The story of Indian music usually commences from its Vedic origin and this aspect is covered by two articles. Chronologically the music of the ancient Tamils comes next and this is dealt with in an article on music as described in the Silappadhikaram. The evolution of Indian musical scales through the centuries has been a subject of great interest as well as one around which a lot of controversy has arisen. Unmindful of the disputes in the field of theory, saint composers continued to pour out thousands of musical compositions in various patterns and these form the backbone of the present day Indian music on the practical side.

The lives and works of composers form a very important part of any study on music and this volume presents in detail the lives of the leading composers of Carnatic music. These include Purandara Dasa, Kshetrajna, the Trinity, Svati Tirunal and modern composers like Vasudevacharya. On the theoretical side, the contribution of Venkatamakhi and other musical thinkers of Indian music has been discussed in detail.

There are also articles on Hindustani music, its gharanas, raga presentation, raga-ragini system, dhrupad, aad the vocal style of music. There is an article on Rabindra Sangit, its source and philosophy.

The evolution of musical instruments, the folk music of different states and changing values in the music field make this volume a self-contained one. The fact that this veritable Thesaurus has been priced so low shows the Vivekananda Kendra's anxiety to make the publication available to the common man and music student.

T. S. PARTHASARATHY

THE TWO STYLES OF INDIAN MUSIC

INVITATION TO INDIAN MUSIC By Sakuntala Narasimhan Arnold-Heinemann Publishers (I) Pvt. Ltd., AB/9, Safdarjang Enclave, New Delhi-110029. Rs. 100

So many books have appeared in recent years on Indian music and so much has been written on its theory and practice that the present and future writers on the subject cannot help repeating what has been said before by others. But the authors were either foreigners or Indian musicologists belonging to one or the other of two styles viz. Hindustani and Carnatic. Even a knowledgeable writer like B. C. Deva, a South Indian himself, is found shaky while dealing with some aspects of Carnatic music as he was essentially a Hindustani musician. Sakuntala's strong point is that she is an exponent of both the styles and is well-versed in their theories. This makes hers the book with a difference. Her long and distinguished career in journalism has enabled her to put forth her views and statements with the utmost lucidity.

The book is a crisp comparative study of the two styles, their origins, characteristics, similarities and dissimilarities. Although both the styles (they are not two different systems) have stemmed from the same source, differences in presentation have grown over the centuries, particularly in the North. It is note-worthy that Sanskrit was the lingua franca of music theory and no writer till the 20th century mentions 'two styles' of Indian music. But the differences are undoubtedly there in raga presentation, tala structure, gamakas nature of compositions and concert patterns. The instruments also present a wide divergence in construction and modes of playing.

The authoress discusses these points against the background of theory and her own long experience as a concert artiste in both the styles. The concert patterns difter widely. In Hindustan music, the Khayal, which occupies the pride of place in present day recitals, starts in a slow tempo and is worked up into a crescendo of speed. In the Carnatic style, the fast kritis are sung

or played first and compositions in the slow tempo are taken up later. In the Khayal there is no accent on the words (libretto) while Carnatic music is composition-oriented, the composers haviag taken enormous trouble to pack them with devotion, literary beauties, alliteration and assonance.

Sakuntala has carefully avoided couching her book is what is known as the 'text book style'. The book is written in informal, easy-flowing English and may be described as the "intelligent man's guide to Indian music".

The earlier our writers on music discard the idea that Muthusvami Dikshitar composed in Hindustani ragas because he stayed at Varanasi for some years, the better. Composers like Tyagaraja, who have never travelled north of Madras, have composed in the same so-called Hindustani ragas attributed to Dikshitar.

As ragards the same sets of notes giving rise to different ragas, there are several instances in Carnatic music like Nadanamakriya Paraju and Manji. In fact all ragas terminating with the nishada like Chitta ranjani or even the dhaivata like Kuranji take the notes of some sampurna raga or scale.

The photographs in the book are interesting but the line drawings of Tansen and the Carnatic music Trinity look like caricatures.

T. S. PARTHASARATHY

OUR ECLECTIC BHAJANA SAMPRADAYA

Bhajanotsava Manjari : (11th Edition) [Published by Sri Ramakrishna Bhajana Sabha, Nehru Street, Udumalpet, Coimbatore District, 642126. Pp. 360. Rs. 20

In her presidential address at the Music Academy's Sadas held on the 1st January 1985 Sangita Kalanidhi M. S. Subbulakshmi made a fervent plea for the revival of our Bhajana Sampradaya and suggested that the Academy took the lead by organising Bhajana performances on holidays. Thanks to the rapid urbanization and the depletion of the elite population from villages, we gradually lost the Bhajana tradition which was one of the treasures of congregational rural life. The periodical bhajanas on Ekadasi days and the annual Radha Kalyana celebrations represented the cream of the cultural activities of our villages in the not distant past. And a glorious bhajana tradition was built up over the centuries of which any nation in the world can be proud.

Tallapakkam Annamacharya is said to be the 'mula purusha' of the South Indian bhajana sampradaya but his contemporaries in Karnataka viz. Sripadaraya and Vyasaraja were eqally responsible for spreading the bhajana cult and establishing what came to be known later as the 'Dasa Kuta'. The singing of the Lord's names was the essence of this tradition and it came to be known as 'Nama Siddhanta' in Tamilnadu after the time of Bodhendra who wrote no less than eight treatises on the subject. The Sankirtana tradition established in Bengal by Chaitanya and by Sankara Deva in Assam found its echo in Tamilnadu when Narayana Tirtha organized a bhajana sampradaya at Varahur. But the real 'Trinity' of the tradition were Bodhendra of Govindapuram, Sridhara Venkatesa of Tiruvisainallur and Sadguru Swami (Venkatarama) of Marudanallur, all the three centres being in the heart of the Tanjore district, a few miles away from each. The short work 'Bhakti sandehadhvanta bhaskaram' written by Sadguru Swami describes the essentials of the sampradaya. It was he who compiled the present songs of the tradition from a vast corpus of devotional songs in Sanskrit, Tamil, Telugu, Kannada, Marathi and Hindi.

The credit of printing the first collection of these songs in the Grantha script goes to Tillaisthanam Narasimha Bhagavatar who also published, in 1908, the first ever full collection of Tyagaraja's kritis in the Telugu script. This was followed by the 'Bhagavad Bhajana paddhati' of T. P. Kodandarama Iyer (1910) which is a treasure-house containing more than 1000 songs. The most comprehensive among the later publications of this nature is the 'Bhajana Ratnakaram' (1972) compiled by Anantanandendra Sarasvati of the Kanchi Upanishad Brahmendra Mutt which, most unfortunately, is out of print.

In these circumstances, it is heart-warming to see the Sri Ramakrishna Bhajana Sabha in remote Udumalpet conducting bhajanas regularly and keeping up the tradition. The Sabha has also published the book under review and the very fact that it is its 11th edition bears testimony to its utility and the support it has received from lovers of the bhajana paddhati.

Inspired by saints like Swami Jnananandagiri and Swami Abhedananda, the compilation has been done by Sri T. M. Ramakrishna Iyengar actively assisted by Sri V. Srinivasan, President of the Bhajana Sabha. A noteworthy feature of the South Indian bhajana tradition is that it cut across language barriers and absorbed devotional songs from all languages including some North Indian languages. Adherence to the Nama Siddhanta concept is the main criterion for including songs into the tradition and in this respect the South Indian sampradaya stands supreme.

Great care has been taken to check the correctness of the texts of the songs and there are many new songs not found in other compilations. In part two of the book the correct sequences of the Sita Kalyana and Radha Kalyana celebrations have been explained. The book is a labour of love and is priced low to suit the pocket of the average reader.

T. S. P.

A THESAUSUS OF SVATI TIRUNAL AND HIS WORKS

SVATI TIRUNAL: JIVITAVUM KRITIGALUM (Malayalam). By Dr. V. S. Sharma. Distributors: National Book Stall, Kottayam. pp. 1126. Rs. 115.

This voluminous book comes as the crowning piece to the growing literature on Svati Tirunal and his works. According to two bibliographies on Svati Tirunal prepared on different occasions by Prof. Sambamoorthy and Dr. Raghavan, it is learnt that the first collection of Svati Tirunal's songs was published iu 1853, six years after the demise of the royal composer. Later, the songs were included in music publications printed in 1859, 1871, 1877, 1891 and 1892. From the beginning of the 20th century numerous writers like Mahakavi Ullur Parameswara Iyer wrote articles and books on the subject and even as early as in 1973 Dr. Raghavan noted 45 such writings.

As regards the ruler's kritis, 312 of them were printed in 1916 by Chidambnra Vadhyar and with notation in 1917 by Ranganatha Iyer. In his excellent English Foreword to his edition, Chidambara Vadhyar even gives the sequence in which Svati Tirunal composed his works and mentions how he (Vadhyar) collected cadjan leaf manuscripts of them, containing the ruler's signature in Telugu script, from the Dewan Peishkar of Padmanabhapuram. He also suggested that the songs should be recorded from the most authentic sources as the phonograph had come to India (1916).

Sir C. P. Ramaswami Aiyar, in his preface to the Svati Tirunal Centenary edition 'Swati Tirunal Kriti Malai', records that Muthayya Bhagavatar, the first Principal of Swati Tirunal Academy of Music, had made ready for publication nearly 400 songs of the ruler out of which 101 were published iu the Centenary volume (1947). Another excellent edition containing 53 pieces of the Maharaja with sahitya and meanings ia Malayalam and Tamil

was published by a Publication Committee in 1970. The late-lamented Dr. Venkitasubramonia Iyer commenced publishing songs with notation in the Roman script which good work is being continued by Gowri Kuppuswami and M. Hariharan.

An unfortunate factor in the publishing field in India is that books go out of print in a short time and are not reprinted fast enough. In this context the publication of the present volume of more than a thousand pages in the Malayalam script has not come a moment too soon. The author is Dr. V. S. Sharma (b. 1936), Reader in Malayalam in the University of Kerala, who comes from a scholarly family of Harippad. He is a polymath and a man of many interests like literature, philosophy and music. His publications include a critical edition of the 'Balarama bharatam' of Kartika Tirunal Balarama Varma Maharaja (1758-1798) with a translation and study called 'Sarasvati'.

The first 69 pages of the book contain a biography of Svati Tirunal, (whom the author calls 'the Raja Gandharvan'), in which his boyhood, education, his court and its illustrious musicians are described. Next there is a description of the musical works and literary works of Svati Tirunal. The musical compositions of the ruler include kirtanas, padas, varnams, svarajatis and tillanas as also pieces in Hindustani music. His literary creations include the Bhakti Manjari, Sri Padmanābha Satakam, Syanandurapura varnana prabandham, two upakhyanas, the anyapadesa sataka avataranika and the muhana prasa antyaprasa vyavastha. The author includes the utsava prabandham also under this category.

From page 131 onwards the musical compositions of the Maharaja have been printed under convenient headings like the Navaratri kritis, ghana raga kirtanas, Vishnu kirtanas, sringara varnams, Sanskrit padas, Telugu and Kannada songs etc, the total number being 394. Copious footnotes and meanings of rare words printed below the musical pieces show the author's interest and ndustry to make the book useful to students and music lovers.

In the literary section the 'Bhakti Manjari' occupies the pride of place and rightly too. This monumental Sanskrit work of Svati Tirunal of more than 1000 slokas is alone enough to secure for him a niche among the devotional poets of India. The 'Syanandurapura varnana prabandham' is not a stotra but a champu kavya and deals with the legendary history of the Sri Padmanabhaswami temple at Trivandrum and the festivals celebrated there. The fact that Svati Tirunal was also a literary critic is evident from his short work 'Anyapadesa sataka avataranika', a prose introduction to each of the hundred slokas in the well-known work of the celebrated poet Nilakantha Dikshitar. (Incidentally, in his 'Gangavatarana Kavya' Dikshitar calls himself a disciple of Venkatamakhi). The 'Muhana prase antyaprasa vyavastha' is the only work of its kind dealing with the use of sabdalankaras in musical compositions. The literary compositions of the ruler, with the Malayalam translation and notes by the author, occupy 557 pages of the book.

The appendices which include a list of songs, a list of ragas (104), bibliography and other details make the book complete in itself, a veritable thesaurus of information about Svati Tirunal. Although much of the work is in the nature of compilation, the author's deep study and unsparing diligence have made the book a unique document on Svati Tirunal, an equally unique personality. As the book has been printed in the Malayalam script, its utility is restricted to only those who know the language.

T. S. Parthasarathy

THE MUSIC OF THE SANTALS

SANTAL MUSIC : By Dr. Onkar Prasad. (A Study in Pattern and Process of Cultural Persistence). Published by Inter-India Publications, WZ-96-V, Raja Garden, New Delhi-110015. Price Rs. 180 ($ 36).

Only a few countries of the world can boast of having developed and nurtured classical systems of music. But almost every country in the world, big or small, has folk music and tribal music which are, in most cases, centuries older than classical music. Tribal music may be defined as music of some antiquity and song. of unknown authorship handed down orally for generations in a community speaking the same lauguage. Tribal music develops among the less sophisticated peoples and the songs are artless poems dealing with various phases of every day life. Ethonologically tribal music represents the general character of the people and has certain regional traits not easy to describe.

Ethnomusicology is a new subject in the Indian music world and many of the early researchers in the field of tribal lore were foreigners. Such studies involve extensive field work in remote corners and writing down of songs from tribal folk who are often too rustic to tackle.

Santals are one the largest tribal communities in India and are spread over Assam, Bihar, Meghalaya and West Bengal. Their love of music is well-known and their songs and dances are full of vigour and charm. The author of the present work is a post-graduate in anthropology and is now associated with the Centre for Rural Studies (Palli Charcha Kendra) Visva Bharati as a lecturer. The book is an in-depth study of Santal music in all its aspects. After a general introduction the author takes up fifty-three Santal melodies, collected by him personally, for a critical analysis to explain the structure and meaning of Santal music. The occasion associated with each song, the text of the songs, translation into English, notations and the relation-ship of musical notes both in quantitative and qualitative terms are then furnished

Among she Santals the distinction between melody and human speech is not very sharp because melody is considered to be the prolongation of human speech. Their music cannot be elaborated after a eertain limit due to the structural and technological limitations in them.

The third chapter deals with the various musical instruments of the Santals. The tribe looks upon musical instruments as living beings and as means to establish communcation with their non-living entities.

Inter-India Publications have already published some valuable works on tribal studies and should be congratulated upon publishing the pressnt work which is a significant contribution in the field of ethnomusicology in India. It is self-contained with photographs, a bibliography, appendix and index highly useful to scholars and students.

T. S. P.

SANSKRIT STUDIES IN JAFFNA

When Sanskrit is being given a Cinderella treatment in South India, it is heartening to find an active Sanskrit department functioning in a University in distant Jaffna under the able leadership of Mr. Sivasami, Head of the Department. We have recently received a few booklets published by this scholar and these include: (1) Samskrita Natya Manjari: (2) Samskrita Sangita Manjari: (3) the Renaissance of Bharata Natyam and: (4) the Karanas in dance.

The Samskrita Natya Manjari contains an excellent introduction in Tamil on the history of Indian dance, its literature, the many writers on dance and the evolution of Bharata Natyam. This is followed by extracts, in the Devanagari script, from the Natya Sastra, Abhinaya Darpanam, Dasarupakam, Sangita Ratnakaram, Nritta Ratnavali and Vishnu Dharmottara Puranam on various aspects of dance. Later, Sanskrit compositions by Jayadeva, Narayana Tirtha, the Trinity, Svati Tirunal and some modern composers are reproduced. Sabdams, the Todaya mangalam, pada varnams and Tillanas are furnished next. The pamphlet concludes with extracts from the Malavikagnimitram and Abhijnana Sakuntalam of Kalidasa. For want of printing facilities, the Devanagari portion has been written by hand and cyclostyled.

The Samskrita Sangita Manjari follows the same pattern and furnishes the Sanskrit compositions of a number of composers. At the end, slokas from a number of works on dance have been reproduced. Both the pamphlets contain excellent bibliographies of works on Indian music and dance.

The two pamphlets on the Renaissance of Bharata Natyam and Karanas, though short, are interesting and well-informed. Mr. Sivaswami deserves to be congratulated upon his zeal for carrying on Sanskrit studies in Sri Lanka despite printing and other difficulties.

T. S. PARTHASARATHY

RARE PIECES OF SYAMA SASTRI

SYAMA SASTRI'S RARE COMPOSITIONS : (With notation and translation into Tamil). Edited by Dr. S. Ramanathan. Kalaimagal Isai Kalluri, 65, T. P. Koil Street, Madras-600 005. Rs. 12.

Despite the small number of pieces composed by him, Syama Sastri has been included among the Trinity of Carnatic music because of the musical excellence of his compositions. The three svarajatis composed by him would have alone entitled him to immortality.

The present book is a reprint of the one published by Dr. Ramanathan in 1962 on the occasion of the second centenary of the renowned composer. Ramanathan had learnt the pieces from authentic sources and his versions deserve respect. In addition to the three Svarajatis, 15 kritis have been printed with a clear notation and word for word meaning in Tamil. The author has been doing signal service to Carnatic music by such publications.

T. S. PARTHASARATHY

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FORM IV

(See Rule 8)

Place of Publication	...	The Music Academy, Madras-14.
Periodicity of its publication	...	Once a year
Printer's Name	...	V. T. Rajan
Nationality	....	Indian
Address	...	Rajan & Co. (Printers)
	...	1, Goomes Street, Madras-1.
Publisher's Name	...	T. S. Parthasarathy
Nationality	...	Indian
Address	...	306, T. T. K. Road, Madras-14.
Editor's Name	...	T. S. Parthasarathy
Nationality	...	Indian
Address	...	306, T. T K. Road, Madras-14.
Names and addresses of individuals who own the newspaper and partners or sharehol-ders holding more than one per cent of the total capital.		The Music Academy 306, T. T. K. Road, Madras-14.

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